

Aug. 1 '39

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THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
Official Journal of the American Guild of Organists, Official Magazine of the Canadian College of Organists

Thirtieth Year—Number Nine

CANADIAN ORGANISTS PLAN FINE CONVENTION

AT HAMILTON, ONT., AUG. 28-30

Colleagues on This Side of the Border
Cordially Invited to Attend C. C.
O. Meeting — Program for
Three Days Completed.

Canada is making extensive preparations to entertain late in August at Hamilton, Ont., not only the organists of the Dominion, but as many from the United States as are able to accept the invitation to join their brethren across the border. The Canadian College of Organists announces its completed convention program, already outlined in the July issue of *THE DIAPASON*, which promises attractive proceedings covering three days. One of those who will greet guests from this side is Paul Ambrose, chairman of the Hamilton Center of the C.C.O. and president-elect of the College for next year. Mr. Ambrose for many years lived in Trenton, N. J., where he was active as an organist and composer and was a leader in the work of the old N.A.O.

Hamilton, Ont., where the convention will be held Aug. 28, 29 and 30, is an unusually beautiful city. It is situated at the western tip of Lake Ontario, on the land-locked Burlington Bay, with the Niagara escarpment running through the southern part of the city, then extending around the harbor to two rows of foot-hills. The scenic drives around Hamilton are noted for their beauty and historical interest. The city lies in a prosperous agricultural and fruit country at the western edge of the famous Niagara fruit belt, which extends from Niagara Falls to Hamilton. In this district, between the mountain and the lake, fruits of all kinds are produced in large quantities. The scene throughout the district in blossom time is one which attracts tourists by thousands from the United States and other parts of the Dominion. Hamilton is easily accessible from the United States by train or automobile. Served by the Canadian National, Canadian Pacific and Toronto, Hamilton and Buffalo railroads, direct connections are available with all United States railways. It is also the hub of Ontario's highways, no less than eight king's highways radiating from the city, making possible a splendid system of rail, bus and automobile service to all parts of Canada and the United States. A splendid program has been arranged for the convention and a cordial invitation is extended to American organists.

The convention program is as follows:

Monday, Aug. 28.

10-12 a. m.—Registration at headquarters, All Saints' Church, King and Queen streets.

12:30 p. m.—Council luncheon at Scottish Rite Club.

3 p. m.—Lecture by Dr. F. J. Horwood at headquarters.

8 p. m.—Organ recital at Christ's Church Cathedral by George Veary, A.R.C.O.

Tuesday, Aug. 29.

9:30 a. m.—Council meeting at headquarters.

10:45—General business meeting.

2:15 p. m.—Lecture-recital on pieces selected for C.C.O. diplomas by Eric Rollinson, F.R.C.O., at All Saints' Church.

4:30 p. m.—Afternoon tea at Tamahac Club and automobile drive.

8 p. m.—Organ recital at Cathedral of Christ the King by Ernest White, organist of the Church of St. Mary the Virgin, New York.

Wednesday, Aug. 30.

10 a. m.—Meeting for unfinished business.

3 p. m.—Recital at Scottish Rite Cathedral by Mrs. Florence McKay Joyce and Myron McTavish, Mus.B.

7 p. m.—Banquet at Scottish Rite Club.

In addition to the set programs there will be time for various social contacts.

RECEIVED
CHICAGO, U. S. A., AUGUST 1, 1939

JULY 29, 1939
LOS ANGELES ORGANISTS IN LUNCHEON CLUB
MIAMI UNIVERSITY



UNIQUE IN ITS WAY is the Organists' Luncheon Club of Los Angeles. Started some eight years ago by five or six men, it has grown and has met regularly every Thursday. The average attendance is about a dozen, but one can rest assured that every Thursday of the year a few congenial souls will sit down to luncheon and pick each other to pieces in a spirit of good fellowship. There is not a recitalist of note who has not been entertained by the club and it is a fact that the organists who attend regularly look for-

ward to it as the high-light of the week. The picture was taken when the club was the guest of Mr. and Mrs. James H. Shearer at their charming Pasadena home recently.

Reading from left to right in the picture are: Clarence Mader, Stanley W. Williams, Edward Gowan, Edward Shippen Barnes, William Ripley Dorr, Roland Diggle and Dudley Warner Fitch, all standing; sitting are Richard Keys Biggs, James H. Shearer and Alexander Schreiner.

DR. GEORGE A. PARKER, A GUILD FOUNDER, DIES AT SYRACUSE

Dr. George A. Parker, who was for fifty-five years instructor in piano and organ, and subsequently head of the music department, dean of the college of fine arts and head of the organ department at Syracuse University, died at his home in Syracuse, N. Y., July 2. Dr. Parker, one of the founders of the American Guild of Organists, was a graduate of the Royal Conservatory of Stuttgart, and a graduate student at the Akademie der Tonkunst in Berlin. He is survived by his widow, a son and two daughters.

BIDWELL PLAYS 831 WORKS OF 255 COMPOSERS IN SEASON

The annual volume published by Carnegie Institute, Pittsburgh, containing the programs of Dr. Marshall Bidwell's organ recitals in Carnegie Music Hall has come from the presses and is a volume filled with information for those who are interested in these endowed recitals. All of the Saturday evening and Sunday afternoon programs of the season from Oct. 1, 1938, to June 25, 1939, are included, with an analysis and program notes by Dr. Bidwell. The Carnegie Hall organist in a foreword shows that in the series of seventy-five recitals and lectures 937 compositions were presented, the organ numbers aggregating 831, by 255 composers, of whom eighty are Americans. The Saturday offerings are designed more for the educated music-lover, while those on Sunday are of a more popular character.

The following is a list of twenty-five composers heard most often during the season, showing the number of their instrumental and vocal works performed: Bach, 124; Handel, 39; Mendelssohn, 20; Wagner, 20; Widor, 19; Guilmant, 17; Beethoven, 16; Franck, 14; Tschaikovsky, 12; Schubert, 12; Chopin, 10; Edmundson, 10; Vierne, 10; Bedell, 9; Brahms, 9; Saint-Saëns, 9; Debussy, 9; Dargis, 9; Saint-Saëns, 9; Grieg, 8; Karg-

Elert, 8; Liszt, 8; G. B. Nevin, 8; Yon, 8; Gaul, 7.

Only 250 copies of the book have been printed this year. They are available to organists at 50 cents a copy, payable in stamps, and may be obtained by addressing Carnegie Music Hall, Pittsburgh, Pa.

ORGANIST WEDS ORGANIST, DAUGHTER OF AN ORGANIST

A wedding of unusual interest took place June 29 when Marian Josephine Munson, organist and choirmaster of the Community Church of East Williston, N. Y., was married to Jean Pasquet, organist and choirmaster of the First Church, Methodist, Baldwin, N. Y. The ceremony was performed in the East Williston Church by the Rev. Tallman C. Bookhout. The bride was given in marriage by her father, Lawrence J. Munson, F.A.G.O., organist of the Old First Reformed Church in Brooklyn, N. Y., and head of the Munson School of Music. G. Everett Miller, dean of the Long Island Chapter, A.G.O., presided at the console and vocal numbers were sung by Mrs. Herbert Sudhoff, soprano soloist of the Community Church, and Mrs. Alfred H. Borneman, soprano soloist of the Baldwin Church.

After the ceremony a reception was held at the Cherry Valley Country Club, Garden City. Mr. Pasquet and his bride then departed for the Munson country home at Cragsmoor, N. Y.

Mrs. Pasquet was graduated from the Shore Road Academy and Adelphi College. She received her musical education at Syracuse University and the Juilliard School. She studied organ under her father and Maurice Garabrant.

Mr. Pasquet is sub-dean of the Long Island Chapter of the American Guild of Organists and is well known in musical circles as a concert pianist, organist and lecturer. He was formerly dean of the Louisiana Chapter and was for many years organist of the Prytania Street Presbyterian Church, New Orleans. The couple have taken a house at 146 Euston road, Garden City.

Subscription \$1.50 a Year—15 Cents a Copy

DANZIG, STORM CENTER, HAS GREAT NEW ORGAN

FIVE-MANUAL IN ST. MARY'S

New Instrument of 8,176 Pipes Built in Historic Church Over a Period of Three and One-Half Years by Emanuel Kemper Firm.

Danzig, the city upon which the eyes of the world are focused because of the possibility of a world war over its possession, has a new claim to fame quite apart from the prominence it has achieved in an international crisis. Danzig has a new organ which is acclaimed as the largest of recent ones built in Europe and as the embodiment of the latest developments in tonal design. The five-manual instrument has been completed in the St. Marien (St. Mary's) Church; it was built by Emanuel Kemper & Son of Lübeck-Bartenstein, and the specification was drawn up by Konrad Krieschen, organist of the St. Marienkirche.

The church edifice, one of the largest on the continent, has a seating capacity of approximately 25,000. As a matter of fact there are two organs, the main organ and a smaller choir organ in the sacristy. Three consoles are provided, two of these being for the sacristy instrument, while both organs are playable from the main organ console. There is a total of 120 sets of pipes—eighty-eight for the main organ and thirty-two for the choir organ. The number of pipes in the main organ is 6,004 and in the choir organ there are 2,172, a total of 8,176.

The Danzig government authorities decided after long consideration that a new organ was preferable to remodeling the old one. A number of acoustical problems had to be met and the results are reported to be highly satisfactory.

The Kemper establishment, which has reconstructed and modernized a number of Schnitger organs, was awarded the contract for the Danzig undertaking in August, 1935. It required three and a half years to complete the job. Because of tariff obstacles it was decided to do all of the work on the ground and so the great church soon housed a pipe shop, a carpenter shop, a console department, etc. All work was done by hand as it was impossible to install machinery.

Judging from all reports the new instrument will stand high on the list of those which American organists will wish to see and hear when they visit the great organs of Europe. Special attention was paid to the voicing of the mixtures. Another feature consists of the Spanish trumpets, which have attracted so much attention that a number of German builders are said to be making similar stops. At the same time solo stops have not been neglected, and the description of the tone qualities of the instrument speaks especially of the vox humana as a distinct achievement by the builder. Of the five manuals of the main organ, the third, fourth and fifth are under expression.

To mark the dedication of the new organ a beautifully illustrated brochure in German was issued, containing not only the organ specification, but the history of the cathedral and of all its organs and a number of views of the new instrument. The corner-stone of the Marienkirche was laid in 1343. There is believed to have been an organ in this edifice in the fifteenth century, but in 1510 Blasius Lehmann, who had just completed the construction of the instrument in the Thomaskirche in Leipzig, finished the construction of the first organ on record. It was a three-manual of thirty-five to forty stops. After a number of changes and additions in the course of the years a new organ was built by Friedrich Rudolph Dalitz in 1760. In 1891 August Terletzki replaced this with another organ which had fifty-six speaking stops and three manuals. Extensive

reconstruction was carried out in 1931 by Joseph Goebel.

Konrad Krieschen, the organist of the Marienkirche, has held this position since 1928, succeeding Otto Krieschen, who had served twenty years.

The resources of the main organ are shown by the following specifications, presented with the German nomenclature, as received from the builders :

HAUPTWERK (Second Manual).

1. Prinzipal (prepared for), 16 ft.
2. Pommer, 16 ft.
3. Grossquint, 16 ft.
4. Oktave (prepared for), 8 ft.
5. Spielflöte, 8 ft.
6. Gedeckt, 8 ft.
7. Oktave, 4 ft.
8. Quintade, 4 ft.
9. Spitzflöte, 4 ft.
10. Quinte, 3 ft.
11. Oktave, 2 ft.
12. Gemshorn, 2 ft.
13. Rauschpfeife, 2 to 3 rks.
14. Scharf, 5 rks.
15. Mixtur, 6 to 8 rks.
16. Trompet, 16 ft.
17. Trompet, 8 ft.

BRUSTWERK (Third Manual).

1. Holzflöte, 8 ft.
2. Gedeckt, 8 ft.
3. Oktave, 4 ft.
4. Nachthorn, 4 ft.
5. Nasat, 3 ft.
6. Flachflöte, 2 ft.
7. Terzian, 2 rks.
8. Scharf, 3 to 4 rks.
9. Trechterregal, 8 ft.
10. Alttweibersang, 4 ft.
- Tremulant.

OBERTWERK (Fourth Manual).

1. Quintatön, 16 ft.
2. Schweizer Flöte, 8 ft.
3. Hohlföte, 8 ft.
4. Prinzipal, 4 ft.
5. Blockflöte, 4 ft.
6. Quintgemshorn, 2½ ft.
7. Spitzflöte, 2 ft.
8. Quinte, 1½ ft.
9. Terz, 1% ft.
10. Septieme, 1 1/7 ft.
11. Terzian, 3 rks.
12. Cornet, 5 rks.
13. Altmänner sang, 16 ft.
14. Oboe, 8 ft.
15. Schwebung, 4 ft.
- Tremulant.

KRÖNENWERK (Fifth Manual).

1. Stillgedeckt, 16 ft.
2. Prinzipal, 8 ft.
3. Violaflöte, 8 ft.
4. Rohrföte, 8 ft.
5. Italian Prinzipal, 4 ft.
6. Nachthorn, 4 ft.
7. Prinzipal, 2 ft.
8. Waldflöte, 2 ft.
9. Sedezima, 1 ft.
10. Zimbel, 3 rks.
11. Krummhorn, 8 ft.
12. Vox Humana, 8 ft.
- Tremulant.

RÜCKPOSITIV (First Manual).

1. Prinzipal, 8 ft.
2. Quintade, 8 ft.
3. Hohlföte, 8 ft.
4. Gedeckt, 8 ft.
5. Oktave, 4 ft.
6. Rohrföte, 4 ft.
7. Gedecktkinette, 3 ft.
8. Oktave, 2 ft.
9. Waldflöte, 2 ft.
10. Stifflöte, 1 ft.
11. Sesquialtera, 2 rks.
12. Mixtur, 4 rks.
13. Dulzian, 16 ft.
14. Knopfregal, 8 ft.
15. Schalmel, 4 ft.
- Tremulant.

PEDAL

1. Prinzipalbass, 32 ft.
2. Prinzipalbass, 16 ft.
3. Salzettbass, 16 ft.
4. Subbass, 16 ft.
5. Oktavbass, 8 ft.
6. Gedeckt, 8 ft.
7. Oktave, 4 ft.
8. Quintadina, 4 ft.
9. Weitprinzipal, 2 ft.
10. Bauernpfeife, 1 ft.
11. Rauschpfeife, 3 rks.
12. Grossmixtur, 3 rks.
13. Grossposaune, 32 ft.
14. Sordun, 32 ft.
15. Posaune, 16 ft.
16. Dulzian, 16 ft.
17. Trompete, 8 ft.
18. Klarine, 4 ft.
19. Singend Cornett, 2 ft.

The choir organ, of two manuals, has the following resources :

HAUPTWERK.

1. Bordun, 16 ft.
2. Prinzipal, 8 ft.
3. Stillgedeckt, 8 ft.
4. Kupferflöte, 8 ft.
5. Oktave, 4 ft.
6. Quintade, 2 ft.
7. Flöte, 4 ft.
8. Quinte, 2 ft.
9. Oktave, 2 ft.
10. Gedeckt, 2 ft.
11. Flageolet, 1 ft.
12. Mixtur, 5 rks.
13. Trompete, 8 ft.

OBERTWERK.

1. Sallset, 8 ft.

CONSOLE IN MARIENKIRCHE, DANZIG, AND ITS BUILDER



2. Unda Maris, 8 ft.
3. Quintade, 8 ft.
4. Holzflöte, 8 ft.
5. Geigenprinzipal, 4 ft.
6. Koppelflöte, 4 ft.
7. Dulzian Labial, 4 ft.
8. Bauernpfeife, 2 ft.
9. Sexta, 2 rks.
10. Theorbe, 5 rks.
11. Zink, 8 ft.
- Tremulant.

PEDAL

1. Subbass, 16 ft.
2. Stillgedeckt, 16 ft.
3. Grossquint, 6 ft.
4. Octavbass, 8 ft.
5. Nachthorn, 4 ft.
6. Choralfass, 2 ft.
7. Mixtur, 6 rks.
8. Posaune, 16 ft.

There are fifty-six notes on the manuals and thirty on the pedals.

DEATH COMES SUDDENLY TO MRS. FRANCIS HEMINGTON

Mrs. Francis Hemington, wife of the Chicago organist and teacher, died suddenly at Ogunquit, Me., July 19 as the result of a heart attack. She had not been in good health for the last five years, but she and Dr. Hemington had gone to Ogunquit for their twentieth summer there and she looked forward to the benefits of the vacation period at the seaside.

Funeral services were held in Oak Park, Ill., July 24. The quartet of the Pilgrim Congregational Church of Oak Park, of which Dr. Hemington has been organist and director for a number of years, sang, and in accordance with Mrs. Hemington's wish her husband presided at the organ. Burial was at Forest Home.

Mrs. Hemington was born Jan. 16, 1865, near London, England. She came to the United States with her husband in April, 1893. Their destination was Denver but they stopped to visit the Chicago world's fair. Three days after their arrival in Chicago they read in the morning paper that an organist and choir director was needed at Grace Episcopal Church, Oak Park. An interview with the rector, the Rev. Charles P. Anderson, later Bishop Anderson, resulted in Dr. Hemington's being appointed to fill the position. Dr. and Mrs. Hemington took up residence in Oak Park in May, 1893, and have lived in that suburb ever since that time.

DAVID H. JONES CONDUCTS SUMMER MUSIC SCHOOLS

David H. Jones, F.A.G.O., of the Westminster Choir School faculty returned in July from two very successful summer sessions conducted by him at Portsmouth, Ohio, and Blairstown, N. J. He is now conducting his last summer school of the year at Wimpeesaukee, N. H.

At Portsmouth, Ohio, the sixth annual

IN THIS MONTH'S ISSUE

Danzig, European bone of contention, has a new five-manual organ which is the largest of recent examples of modern organ construction on the continent.

The Canadian College of Organists has prepared an excellent program for its convention at Hamilton, Ont., late this month.

Louis Vierne's long series of misfortunes began with the breaking of his leg, as told in the latest installment of his reminiscences.

G. Darlington Richards continues the fascinating recital of cities and churches he visited in Europe and the services he heard.

In his reviews of new publications Dr. Harold W. Thompson gives high praise to William S. Nagle's new anthem, which won the Gray prize under A. G. O. auspices.

Ernest White's recitals at the Temple of Religion of the New York fair, boy choir demonstrations and lectures at Camp Wa-Li-Ro in Ohio, Father Finn's work with his Paulist Choristers in New York and the recitals of George W. Volk at Chautauqua are among the summer activities in the world of the organ and the choir.

THE DIAPASON.

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SUMMY'S CORNER

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Conductor of the Long Island Choral Society

**CALLAWAY APPOINTED
TO CAPITAL CATHEDRAL****MADE SUCCESSOR TO BARROW**

Will Assume Post in Washington Sept. 1, After Having Been at St. Mark's Episcopal Church, Grand Rapids, Mich., Four Years.

The appointment of Paul S. Callaway of Grand Rapids, Mich., as organist and choirmaster at Washington Cathedral, effective Sept. 1, was announced July 1 at Mount Saint Alban by the Very Rev. Noble C. Powell, D.D., dean of the cathedral and warden of the college of preachers. Mr. Callaway has been in charge of the music at St. Mark's Episcopal Church, Grand Rapids, for the last four years. He will succeed Robert George Barrow, who resigned to become head of the department of music at Williams College, as announced in THE DIAPASON last month.

Mr. Callaway will be remembered as one of the visiting organists who played a recital last February on the newly-installed organ in the cathedral. He is a native of Illinois, studied piano in early youth and won first prize in piano playing at the interscholastic competitions for high schools held at the University of Missouri when he was a cadet at Missouri Military Academy. His serious study of the organ and of church music in general began in his twentieth year when interested friends in Missouri made it possible for him to go to New York City to study with Dr. T. Tertius Noble. Two years later Mr. Callaway passed the fellowship examination of the American Guild of Organists. During the five years he was in New York he served as organist and choirmaster of St. Thomas' Chapel, which is associated with St. Thomas' Church. His musical education has been supplemented by association and study with David McK. Williams and Leo Sowerby. Mr. Callaway also studied in Europe last summer with Marcel Dupré.

In spite of his youth, Mr. Callaway is an outstanding recitalist, having played in many cities in the East and Middle West and at the conventions of the American Guild of Organists in New York City in 1935 and in Cincinnati in 1937.

Mr. Callaway will become the third organist and choirmaster at the cathedral, the first having been the late Edgar Priest, who served until his death in the spring of 1935. During the last four years the cathedral music has been under the direction of Mr. Barrow, who began his career as a student and crucifer at St. Alban's, the National Cathedral school for boys.

World's Fair Program by Dr. Hawkins.

A program of sacred music was presented at the world's fair in New York Sunday, July 23, at the vesper musical service in the Temple of Religion, by the choir of Christ Methodist Church, New York, under the direction of Dr. Warner M. Hawkins. The soloists were Miss Katherine Palmer, soprano, and John Herrick, baritone. The program included an organ improvisation on the

PAUL S. CALLAWAY



theme "Lord of Hosts," after which the choir sang: "Lord of Hosts," ancient Italian melody; "O Saviour Sweet," Bach; "Lo, My Shepherd Is Divine," Haydn; "Our Jesus Knelt in a Garden," Swiss Folk-song; "We Come with Voices Swelling," Warner Hawkins; "We Praise Thee," Rachmaninoff; "Alleluiah," Ko-polyoff; "Let This Mind Be in You," Mrs. Beach; Sanctus from Requiem, Fauré; "Gallia," Gounod. The organ postlude in B minor was by Vierne.

Recognition Service for Choirs.

The choirs of the Linwood Methodist Church in Kansas City, Mo., closed their season June 11 with a choir recognition service under the direction of the organist and choirmaster, J. Max Kruwel. Various awards were presented to the members who had high percentages of attendance. The silver and gold loving cup was awarded to the chancel choir for having an average of 90 per cent perfect attendance for the last quarter.

At Duluth Post Thirty-five Years.
Mrs. Emil Borth, organist of St. Clement's Catholic Church in Duluth, Minn., for the last thirty-five years, was guest at a reception in the church June 18 by members of the choir. She was presented with a Benedictine medal and a gift in recognition of her long service. The Rev. Father Patrick Joseph Freeman, O.S.B., pastor, spoke.



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Edward B. Gammons
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Native Boston Ideals

Transplanted two years ago from his native New England to the great plains of Texas, Edward B. Gammons carries on there and is making the people of Houston organ-minded through his influence at the console. Mr. Gammons before going to the Southwest had earned a reputation as an organ designer, an authority on organ construction and an all-around church musician in the East.

Edward B. Gammons was born July 2, 1908, in Cohasset, Mass., a suburb of Boston, and spent all of his early life there, attending Derby Academy, Hingham, Mass., before entering Harvard. His piano work was begun when he was very young under Miss Mary Ingraham of Boston, a pupil of B. J. Lang. Interest in the organ came soon, as an uncle played. In fact, the whole family played musical instruments of one kind or another. Orchestral groups, string quartets and trios, choral singing and attendance at the Boston Symphony provided a rich musical background. When he entered the academy he began organ study under Grant Drake of Boston and from then on never ceased playing regularly on Sundays. All through his high school years he held church positions in the suburbs of Boston. The summer of 1927 was spent in England and on the continent, with emphasis on organs and church music.

In 1924 Mr. Gammons was asked to become resident carillonneur at St. Stephen's Church, Cohasset, which had a carillon of forty-three bells (later increased to fifty-one), and he spent much time every summer in the study of carillon playing with Chevalier Kamiel Lefevre of Malines. This continued through 1932. In 1927 he was appointed director of music and carillonneur at St. Stephen's after having been assistant there for two years. That post he held for ten years, developing a mixed choir and a junior choir which presented the finest choral music of the church. Through the summer months "hours of organ music" and carillon recitals were given regularly.

Mr. Gammons is a graduate of Harvard University in the departments of fine arts and music and while there spent much time under Dr. Archibald Davison and Mr. Woodworth in the study of choral music, choral conducting and the history of music. It was there that he became acquainted with his colleague, William King Covell of Newport, and since both men had spent much time in the theoretical and practical side of organ construction and design they did much together; in fact one of the New England organ builders often referred to them as "the gold dust twins."

Mr. Gammons' study of the organ was continued under Frederick Johnson of the Church of the Advent, Boston, and he was drawn to the school of music in the conference for church work held at Wellesley College every spring. After several years as a pupil he went back several other seasons as a lecturer in the fields of organ design, choir repertoire, the history of church music and related subjects. His carillon playing continued and he gave illustrated lectures on this subject in many places. He opened the carillons at Wellesley College and Trinity College and last winter was invited to open the San Francisco fair with the carillon on loan from Grace Cathedral.

In the last ten years Mr. Gammons has designed or supervised the rebuilding of some twenty organs, including those in St. Stephen's, Cohasset; the Memorial Church at Harvard; St. John's, Arlington Mass.; the Ruggles Street Baptist, Boston; Christ Church, Houston, and others. This occupation is one in which he is deeply interested.

From 1932 until 1937 Mr. Gammons was in charge of the music and instructor in English and science at Derby Academy, Hingham, Mass., and the experience gained there in dealing with young people has been of great value to him. He is a member of the American Guild of Organists, served on the executive board of the New England Chapter for several years, for some time was the sub-dean and latterly secretary.

The year 1937 brought Mr. Gammons an unexpected challenge in the invitation

EDWARD B. GAMMONS AT NEW ORGAN IN HOUSTON, TEX.



to take over the music in Christ Church, Houston, an important downtown parish of 1,500 communicants. The parish is a century old and has many fine traditions. Under his direction the choir consists of three units, two of which work together most of the year. There is an adult mixed choir of forty members, a boys' choir of twenty and a girls' choir of about fifteen, which has just come into being. The standards of music are gradually being raised to meet the finest level in the Anglican tradition. When Mr. Gammons arrived there was a fairly good Hutchings-Votey organ of 1907, the action of which, however, was a trial and tribulation. He did his best to get it in shape when suddenly it was found that the roof timbers were settling and drastic repairs had to be made to the church. That task was just completed when in March, 1938, a furniture store and warehouse abutting the church caught fire and the chancel, organ, chapel and one transept were wrecked. It speaks volumes for the spirit and determination of the people that they had temporary walls up and services going on as usual less than five days after the fire. During the period of reconstruction a small three-rank Aeolian-Skinner organ, which now serves the chapel, was used. A generous communicant had promised an organ before the fire, but with that event she increased her gift so that Mr. Gammons was permitted to design a finely-balanced three-manual of sixty-two ranks of pipes and chimes. It was her wish that the instrument be primarily an organ of churchly type and not one necessarily completely equipped with orchestral imitative stops. However, it was possible to work out a scheme on which organ music of all periods and styles may be played effectively and as an instrument to accompany the services with choir and congregation it has called forth great admiration and praise. Much of the credit is accorded to G. Donald Harrison, who was painstaking in working out the scaling of the instrument with Mr. Gammons and who personally came down for the final finishing. The specification of this organ appeared in *THE DIAPASON* in May.

In addition to his work at Christ Church Mr. Gammons directs the Pius X. Schola of girls at St. Agnes' Academy in Gregorian chant and figured music.

In 1932 Mr. Gammons married Miss Betty Allen of Cohasset and they have three children, all of whom give promise of ability in a musical way.

Eigenschenk at Dubuque, Iowa.

Edward Eigenschenk has been engaged as guest teacher for the summer term at Loras College, Dubuque, Iowa, the term ending the first week in August. Mr. Eigenschenk played several recitals for the college in July and broadcast a series of twelve programs of organ music over station WWBB, Dubuque.

Plays All Bach's Works in Leipzig.

The Leipzig organist Werner Busch-nakowski played all of the organ works of Johann Sebastian Bach in a series of twenty recitals in the Versöhnungskirche of that city, according to word that comes from Germany.

windchests, consoles, organ tone, etc. Of special interest are the pictures of organ cases and church interiors, showing such prominent Möller organs as those in the Crescent Avenue Presbyterian Church, Plainfield, N. J.; the Cathedral of St. Stephen, Harrisburg, Pa.; the Mount Vernon Place Methodist Church, Baltimore; St. Matthew's Lutheran Church, York, Pa.; Thirteenth Church of Christ, Scientist, Los Angeles; the Catholic Church of the Incarnation, New York City; the Cadet Chapel at the West Point Military Academy; the Philadelphia Municipal Auditorium and others. There are also views of twelve departments in the Möller factory.

Dr. Middelschulte in Germany.

Dr. and Mrs. Wilhelm Middelschulte of Chicago sailed from New York June 21 on the Europa for Bremen and probably will make a more extended stay abroad than usual. Dr. Middelschulte is engaged for recitals in several prominent German cities and will spend the rest of his time in travel in Switzerland and other countries. Before his departure he played at the commencement exercises of the Detroit Foundation Music School in the Jefferson Avenue Presbyterian Church June 9. One of his numbers was the "Concerto Eroica" by Hans E. Theodore Meyer. The four movements of this work by the eminent Swiss organist made a strong appeal and it was described by those who heard it on the large Skinner organ as an outstanding composition worthy of the attention of American concert organists. Dr. Middelschulte also played twelve preludes of Bach in the form of a suite and his own "Perpetuum Mobile" and Passacaglia in D minor.

Yon Spends Summer in Europe.

Pietro Yon, organist and director at St. Patrick's Cathedral, New York City, sailed on the Rex July 8 to spend his vacation with his family at his summer home in the Alps. While abroad he will do some composing and will give a few recitals. He will return to New York Sept. 14. Edward Rivetti, the assistant organist, will direct the music at the cathedral in his absence.

NEW MÖLLER BROCHURE IS
A MODEL OF PRINTER'S ART

For beauty of typography and illustrations and for a presentation of a large number of facts in a concise manner the new catalogue just issued by M. P. Möller, Inc., is a model. The brochure instantly attracts by its handsome cover and follows this up by offering a large amount of information in a style easily understood by the layman who is confronted with the task of helping to choose an organ. The frontispiece is a picture of Matthias P. Möller, founder of the Hagerstown establishment, who died in 1937, followed by a picture of his son, M. P. Möller, Jr., now president of the company and trained from his early youth in the business which his father founded and made successful. There are short chapters on organ materials, actions, various types of design and construction,

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Late Recital Programs

[Other recital programs on page 14.]
Gertrude Baily, Chicago—Mrs. Baily of the Chicago Conservatory of Music played the following selections in a recital at Rockefeller Chapel, University of Chicago, July 20: Chorale Prelude, "O Man, Bemoan Thy Grievous Sin," Bach; Fugue in D major, Bach; "Benedictus," Reger; Scherzo, Symphony 2, Vierne; "The Quiet of the Forest," Arthur Dunham; Toccata, "Thou Art the Rock," Mulet.

In a recital on a Hammond electronic organ at the Church of Our Saviour July 6 she played: Fanfare, Lemmens; Sonatina, "God's Time Is the Best," Bach; Toccata in D minor, Bach; Chorale in A minor, Franck; "Song of the Basket Weaver," Russell; "Canyon Walls," Kreckel; Toccata from "Oedipe a Thebes," De Mereaux; "A Cloister Scene," Mason; "Elles" and "Rhapsodie Catalane," Bonnet.

John Glaser, New York—Mr. Glaser, organist and choirmaster of the Lutheran Church of Our Saviour, Brooklyn, played the following programs in his thirty-minute recitals preceding the Wednesday evening services in June:

June 7—"Christ lag in Todesbanden," Bach; "Jesu, Priceless Treasure," Bach; Air in A minor (Toccata and Fugue in C), Bach; "Veni Sancte Spiritus," Kreckel; Offertoire, E. S. Barnes; Aria, Buxtehude.

June 14—Chorale, "I Love Thee, Lord Most High," Kreckel; Sarabande (Sixth Violoncello Suite), Bach; Air for the G String, Bach; "In Peace and Joy I Now Depart," Bach; Elevation in A minor, Lefebure-Wely; Magnificat, Tone XIII, Kreckel.

June 21—"Novellette" No. 1, Holloway; "Paradise," Fibich-Urban; Communion and Sortie, H. A. Matthews; Allegro, Duncan; "Legende," Bedell; "At Twilight," Cleaver.

June 28—"Cathedral Strains," "Intercession" and Toccata, from Suite for Organ, Bingham; "Song without Words" and "Paean," from "Sonata Dramatica," Candlyn; Festival Toccata, Fletcher.

New Music for the Organ

By WILLIAM LESTER, D.F.A.

Nocturne, by Richard Hall; *Rhapsody on Reformation Hymn*, by Gatty Sellars; *Intermezzo*, by Richard Hall; *Elegy*, by Geoffrey Leeds; published by the Oxford University Press, London.

A foursome of well-written organ pieces just issued by this enterprising British house. In common with most of the English writing for organ, little dependence is laid on color or stop juggling *per se*. The composers prefer to rely on texture and harmonic factors instead. American organists, endowed with instruments of greater flexibility and stops of wider color range, will find ample opportunities to set forth more elaborate registrations if desired. Without exception the craftsmanship revealed in the pieces is of a high order—in at least one case above the intrinsic value of the musical material dealt with. All in all, however, all four pieces possess much of interest.

"Dictionary of Hammond Organ Stops," by Stevens Irwin; published by G. Schirmer, Inc., New York.

This book of ninety pages no doubt will meet a definite need—it will provide Hammond owners with precise directions for setting their instruments so as to obtain the particular colors desired. The author, a musician familiar with the resources of this electronic machine, has worked out and set down in detail an elaborate and comprehensive list of the most desirable effects, with instructions as to their achievement. The printed matter explanatory of the color possibilities available is of great interest and should be of special pertinence to the pianist or organist sincerely interested in mastering the complexities of the Hammond. Attention is called to the list of favorite pieces on page 84; the suggested setups will be of practical use to all players on the instrument.

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MANY CHOIRMASTERS

HELPFUL PROGRAM ENJOYED

Eminent Trainers of Boys Give Demonstrations and Clergymen Lecture at Put-in-Bay, Ohio—Marked Progress in Six Years.

The choirmasters' conference held from June 26 to 30 at Camp Wa-Li-Ro, the Episcopal choir school in Put-in-Bay, Ohio, brought choirmasters together from Canada, the District of Columbia, Minnesota, Indiana, Pennsylvania, New York and Ohio, who thoroughly enjoyed a week of intensive study of choir methods and procedure. Instructors pre-eminent in their fields made up the faculty. The demonstration choir was assembled from the various choirs which spent their vacation at camp and which are affiliated with the School of English Church Music. Every boy selected for a scholarship is outstanding in his own choir.

Dr. Healey Willan, organist and choirmaster of St. Mary Magdalene in Toronto, and one of the most noted composers of church music now living, conducted a beautiful and devotional Eucharist service on Thursday, using all his own compositions, except the hymns. Harold Wells Gilbert, organist and director of St. Peter's Choir School in Philadelphia, came from his brilliant success at the Guild convention to direct an evening service, which was a great inspiration. Ray F. Brown, director of music at the General Theological Seminary, New York, and an authority on the use of plainsong, gave a demonstration in a reverent and simple morning service. Walter Blodgett, organist and choirmaster of St. James' Church, Cleveland, gave a talk on repertoire.

The evening lectures were delivered by the clergy. The Very Rev. Chester Burge Emerson, dean of Trinity Cathedral, Cleveland, spoke on the relations of the clergyman and the organist. Dr. Louis E. Daniels, canon of the cathedral and rector of Christ Church, Oberlin, Ohio, talked on the history of hymns. The Rev. John W. Norris, rector of St. Luke's Church, Philadelphia, spoke on the alternate canticles in the service.

Last year two boys went back to England with Sir Sydney Nicholson to visit the College of St. Nicolas at Chiselhurst.

CHOIRMASTERS AND BOYS AT CAMP WA-LI-RO IN OHIO



This year one of the outstanding boys has been selected by Mr. Gilbert to return with him to St. Peter's choir camp for a visit.

Early in the spring a large hotel on the island was purchased as a permanent headquarters for the camp, which can now accommodate over fifty boys at a time. The camp is open this year from June 19 to Aug. 14 and every week of the eight is booked to capacity.

It must be an inspiration to the directors, Paul Allen Beymer and Laurence Jenkins, to see their camp, which started only six years ago with one choir and a two-weeks' camp period, expand to its present size. This year the whole choir of St. Stephen and the Incarnation is coming from Washington, D. C., for two weeks. Last year a choir came from Roanoke, Va., and the preceding year a choir of fifty-five came from Grand Rapids, Mich., and a smaller one from Vermont. The camp is entirely self-supporting and has had no financial help from diocesan headquarters.

JOSEPH W. CLOKEY RETURNS
TO MIAMI UNIVERSITY AS DEAN

Joseph W. Clokey, professor of organ at Pomona College, Claremont, Cal., has been appointed dean of the college of fine arts at Miami University, Oxford, Ohio, according to word from California. He will begin his new duties Sept. 1.

Dr. Clokey has been head of the Pomona College organ department for thirteen years, prior to which he taught at Miami University for eleven years. He received his A.B. degree in 1912 and his degree of doctor of letters in 1937 from that institution. Miami University, estab-

lished in 1809 as the first college west of the Appalachians, has a student body of 3,000.

Dr. Clokey is an outstanding composer as well as an organist of distinction. His choral and organ compositions are among the most popular works of any American composer. Of his delightful comic operas several have been given before enthusiastic audiences in Claremont.

THREE-MANUAL BY REUTER
FOR PADUCAH, KY., CHURCH

The Rev. Albert J. Thompson, pastor of St. Francis de Sales Catholic Church in Paducah, Ky., has placed with the Reuter Organ Company of Lawrence, Kan., an order for a new organ to be installed in his church. The instrument, which is to be a three-manual, will be a divided installation, in two tower rooms at the sides of the gallery. The entire organ will be under expression.

Following is the tonal setup for the organ:

GREAT ORGAN.
Diapason, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.

SWELL ORGAN.
Bourdon, 16 ft., 97 pipes.
English Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 notes.
Salicional, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 61 pipes.
Orchestral Horn, 8 ft., 73 notes.
Aeoline, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 notes.
Nasard, 2 1/2 ft., 61 notes.
Flautino, 2 ft., 61 notes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.
Violin Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unde Maris, 8 ft., 61 pipes.
Rohr Flöte, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.
Open Diapason, 16 ft., 12 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Bass Flute, 8 ft., 12 pipes.
Still Gedeckt, 8 ft., 32 notes.

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**Two Programs a Day
by Ernest White Are
Features at N.Y. Fair**

Twice a day during the world's fair in New York Ernest White is carrying on his task of acquainting visitors to the exposition and those who listen in on the air with the best in organ music, both old and new. His programs at the Temple of Religion have been selected with the greatest care and with evident good judgment, for they are eclectic, they contain representative works of every school and they display every possibility of the Aeolian-Skinner organ.

Mr. White's task is not easy even for so energetic a musician as the organist of the Church of St. Mary the Virgin in New York. The noon program, half an hour long, is broadcast by station WNYC from 12 to 12:30. The following list of offerings shows the care with which Mr. White has given place in his repertory to the classics and to the modern works of the highest type, making his performances not only enjoyable, but educational:

July 1—Prelude, Fugue and Variation, Franck; "The Legend of the Mountain," Karg-Elert; Prelude and Fugue in B minor, Bach.

July 2—Chorale in E minor, Franck; Chorale-Improvisations, "Alles ist an Gottes Segen," "Nach einer Prüfung kurzer Tage," "Herr Jesu Christ, Dich zu uns wend," "O Gott, Du frommer Gott," and "Freu Dich sehr, O meine Seele," Karg-Elert.

July 3—Larghetto, Bassani; Concerto in G major, Vivaldi; Aria, Matheson; Allegro, Pescetti; "Aria da Chiesa," Unknown Composer; "Toccata Cromatica," Frescobaldi.

July 4—An Easter Melody and "Muzette," Dandrieu; "Symphonie de Noel" ("La Creche") and "L'Adoration Mystique," de MaleinGreau; "A Fancy," Stanley.

July 5—Chorale in A minor, Franck; On the tune "University," Grace; Gavotte in F. Wesley; "Carillon de Westminster," Vierne.

July 6—Toccata in C minor, Muffat; Chorale Prelude, "Vom Himmel hoch," Pachelbel; On the tune "Martyrdom," Parry; Partita, "O Gott, Du frommer Gott," Bach.

July 7—Partita, "Jesu, meine Freude," Walther; "Benedictus," Reger; "Ronde Francaise," Boellmann; "Electa ut Sol," Dallier.

July 8—Chorale, Bossi; Chorale Preludes, "Herzlebster Jesu," "Es ist ein' Ros' entsprungen" and "O Welt, ich muss Dich lassen," Brahms; "Priere," Jongen; "Pièce Heroïque," Franck.

July 9—Prelude, Fugue and Scherzo, Willan; Cantabile, Jongen; "Kyrie Eleison," Karg-Elert; Chorale Preludes, "Schmecke Dich" and "O Welt, ich muss Dich lassen," Brahms; "I Cieci Immensi," Marcello.

July 10—Allegro moderato (Concerto 4), Handel; "Communi," Scherzetto, "Epithalamie" and "Carillon," Vierne; "Cortege et Litane," Dupré.

July 11—Introduction and Allegro, Greene; Flute Solo, Arne; Allegro Pomposo, Roseingrave; "Meditation a Ste. Clotilde," James; On the tune "Eventide," Parry; "Carillon-Sortie," Mulet.

July 12—Prelude and Fugue in C, Bach; "The Reed-Grown Waters," Karg-Elert; "Divertissement," Vierne; "On the tune 'St. Columba,'" Banks; "Vitral" and "Tu es Petra," from "Esquisses Byzantines," Mulet.

July 13—"On a theme by Tallis, Darke;



ERNEST WHITE

Chorale in B minor, Franck; "Chant de Mai," Jongen; Solemn Melody, Walford Davies.

July 14—Chorale, Jongen; Pastoral Suite, Bach; "Landscape in the Mist," Karg-Elert; Chorale Improvisations, "Aus tiefer Noth" and "Wachet auf" Weigl.

July 15—Prelude and Fugue in F minor, Handel; Chorale Preludes, "Erbarm Dich," "Es ist das Heil" and Passion Chorale, Bach; "Toccata on 'Pange Lingua,'" Bairstow; "La Nativite" and "Mors et Resurrexit," Langlais.

July 16—Prelude, Fugue and Chaconne, Buxtehude; Four "Kleine Präludien und Intermezzli," Schroeder; Andante sostiene and Finale, "Symphonie Gothique," Widor.

July 17—Prelude and Fugue in E flat, Bach; Canon in B major, Schumann; Chorale Preludes, "Was Gott that das ist wohligthen" and "Lobe den Herren," Walther.

July 18—Prelude and Fugue in G minor, Buxtehude; Chorale Preludes, "Aus der Tiefe rufe ich," "Jesus meine Zuversicht," "Vater unser in Himmelreich," "Nun freut Euch" and "Durch Adams Fall," Bach; "Bourree et Musette," Karg-Elert; Fugue upon the Kyrie, Couperin.

July 19—Fantasia and Fugue in G minor, Bach; Chorales, "Es floß ein Täublein weisse," "In dulci Jubilo," "In stiller Nacht" and "Schönster Herr Jesu," Schroeder; Chorale Preludes, "Es ist das Heil," "Liebster Jesu," "Ich ruf zu Dir" and "In Dir ist Freude," Bach.

July 20—Toccata and Fugue in D minor, Bach; Chorale Preludes, "Mit Fried und Freud" fahr' ich dahin," "Das alte Jahr vergangen ist," "O Mensch, bewein Dein Sünde gross," "Alle Menschen müssen sterben," "Gelobet seist Du, Jesu Christ" and "Der Tag der ist so freudenreich," Bach.

July 21—Suite in the First Tone, Clerambault; "Carillon," DeLamarre; Prologue and "Le Tumulte au Pretoire," from the "Symphonie de la Passion," de MaleinGreau.

July 22—Partita, "Ach, was soll ich Sünden machen," Bach; Chorale Preludes, "Resonet in Laudibus," "Nun danket Alle Gott," "Komm' Trost den Nacht" and "O Ewigkeit, Du Donnerwort," Karg-Elert.

July 23—Prelude and Fugue in E major, Lubeck; Chorale and Fugue, Honegger; Fugue in C, Buxtehude; "Toccata Duo-decima," Muffat.

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Reminiscences of Louis Vierne; His Life and Contacts with Famous Men

By LOUIS VIERNE

(Translated by Esther Jones Barrow)

Twelfth Installment.

CHAPTER XIV.

1906! The beginning of catastrophes. For thirty years they have followed one another without interruption. I shall mention only those which have some connection with Notre Dame, as the others would have no interest for readers of the reminiscences of an organist. I have related them in detail in the diary that I keep of everything that has happened in my life. After my death it can be dealt with as seems suitable.

The first of the catastrophes almost put a sudden end to my career as an organist. On the 18th of May, as I was leaving the house of one of my pupils, I broke my right leg. In those days I still had enough sight to go about alone and I had been doing that since leaving the Institution Nationale. It had been raining and the wet ground was like a mirror. After crossing the Pont des Arts I met a group of strikers singing the "Internationale." I went by quickly and turned into Quai Malakais. Between the trolley tracks, recently laid down, a hole had been dug and it was filled with water. The surface of the ground and the water in the hole making a continuous mirror, I did not see it. My foot went down into it and I fell flat on my left side, with my leg jammed under me. It turned outward and cracked like a stick, causing atrocious pain. The strikers stopped singing instantly and came racing across the street to pick me up, making a circle around me to protect me from a trolley car which came up at that moment and threatened to run over me.

Rewarded for a Favor

"Oh! [Here an oath.] It's the organist at Notre Dame, who played at the Trocadéro for Jaurès' meeting last year," said one.

"Well, boy, he's mashed up," said another; "better pick him up. Look out for his pin there, it must be broken."

He leaned over and raised my leg, never letting it budge from the completely distorted position it had taken. At the same time two of his pals took hold of me under the arms and lifted me up, while a fourth was stopping a cab. Then all three put me into the vehicle, the man who was holding my leg not moving, and sat down beside me to take me home.

I was living then at 60 rue des Saints-Pères, in an annex to the main building. Upon our arrival the concierge came to their assistance and all four of them carried me up to my study and laid me on the couch. One of them went to telephone to my friend, Dr. Segond, to come immediately. A quarter of an hour later he was there. He congratulated the men who had helped me—particularly the one who had held my leg.

"If you had moved, or if you had tried to take off his shoe, he would have pierced the skin," he said.

"I knew it, doctor," the man replied. "My brother's leg was crushed between two railroad cars a month ago and they took his shoe off. Fortunately the company's surgeon arrived in time and tied him up in a couple of sticks."

"Bravo Lenoir!" was all Segond said. Then he took the man's name and said: "I will go to see your brother."

It was impossible to make my rescuers accept anything at all.

"He played for nothing at the unions' meeting last year; it wouldn't be fair to take his money now."

Segond took their names and addresses, however, and replied: "I will repay you all the same."

Then he sent one of them to fetch two planks and a ball of heavy twine to make a splint. When the materials were collected he cut off my shoe. The leg was badly swollen and he bound it tightly between the two boards.

"That is a temporary bandage," said Segond. "Tomorrow morning I'll come back and set it and put on the cast."

Tells of Intense Suffering

With the help of the concierge I was put to bed. I shall not talk about that first night. You can easily imagine what

it was like. About 2 o'clock in the morning they gave me morphine to help me bear the pain. On the 19th, at 8 in the morning, Segond was back, accompanied by an aid and another doctor.

"My pupil, friend and assistant, Dr. Olivier Lenoir," he said to me. "You heard him mentioned yesterday. He will come to see you every morning and I will come every evening. We'll save your organist's paw or I'll lose my reputation in the attempt. But, please, next time try not to do such a good job of it. It is one of the best examples of a Dupuytren fracture that I have ever seen. We are going to set it, but it is impossible to give you an anesthetic. By the pain I cause you I can tell how correct the operation is. I prefer to tell you in advance that you'll suffer pretty badly, but I know that you're a person who can

take it."

I did suffer horribly. Several times I nearly fainted and they brought me back with doses of champagne fine. As soon as the cast was on I sank into a sort of stupor from which I awakened toward evening only to begin to suffer again until they gave me more morphine. The next day and night were the same.

On Sunday, the 21st, the pain was less acute. I was able to receive Archiprêtre Pousset and Canon Pisani, who had heard about me from my substitute and who came at once to express their affection and to encourage me to be patient. From that time one of those gentlemen visited me every day, and so did the other canons and members of the clergy. Abbé Renault came every day. I realized then how the early opposition had changed; I now counted only friends among the chapter members. Cardinal Amette, the successor of Msgr. Richard, who died early in the year, sent for news of me regularly and informed me that he was praying for me every day. My pupils, both former and present ones, and my friends were all delightful to me during that trial, to whose sequel I could not look forward without terror.

Three times the thing had to be reset. The X-rays had revealed three breaks of the tibia, two of the fibula and all the ligaments torn. It was, as a matter of fact, as Segond had said, one of the best possible examples of its kind.

Reading Passes the Time

When the pain began to be less severe time began to hang heavily and I started to read, and I read increasingly. Our Braille library was beginning to be well supplied, and I found in it enough material to give me considerable mental activity to help me endure that enforced stay in bed. Every morning and evening my doctors came to have a look at me.

On June 8 Segond did the third resetting. On the 18th, seeing that the bones refused to take their normal position, he decided to have recourse to a specialist and called in Dr. Heitz-Boyer, who had invented an apparatus for setting rebellious fractures. First they made a cut in the cast after surrounding it with a steel brace. Into the breach they introduced a rubber cushion, which was then pumped up to a certain pressure. Supported on one side by the inner part of the ankle bone and on the other by the brace, the cushion acted as a sort of wedge and the recalcitrant bone was forced to resume its normal position. But at the price of what suffering! I assure you that I went through the torture of the medieval boot. The apparatus was to be kept on for twelve hours, and at the end of fifteen minutes I was sweating great drops. Once more they resorted to morphine to help me to remain there for the allotted time. After a week of that treatment things seemed to have settled into place, the cast was removed and the leg put into a plaster cast which now came only a few inches above the broken bone. There was nothing to be done then but to leave it to nature.

On July 12 I was taken into the country in a special car and on the 31st I was sent to Saint-Lunaire, where Dr. Segond had advised me to take some hot sand treatments. It was there that I was put on my feet for the first time. If you are hunting for a new sensation I suggest that you try that! It took me two months to learn how to walk again. A phenome-

non occurred which drove me mad. I had lost the memory of the necessary movements and my good leg was of no use in remembering them. It was no good trying to analyze them; when I tried with the right leg I could only hop. Leaning on a heavy cane, with a rubber cap on the end, I struggled fretfully along until, at length, worn out and furious, I threw myself down on a nearby bench. Furthermore, when I tried to walk a congestion of blood accompanied by pain quickly affected the fractured member and I doubted whether it would ever be of any use to me again. With patience, persistence and massaging, however, it finally came back, and by Oct. 1 I was practically back to normal.

Masters the Pedalboard Anew

I felt confident that I was going to play on the pedals as in the past and terrible was my surprise when I tried for the first time. It was impossible to turn my ankle, and, besides, the flexing movement between toe and heel had shortened. Once more I felt desperate, but I stuck to it and after two months of steady work I had more or less mastered the pedalboard again. However, I had to change certain footings which had become difficult for me. I had a good deal of trouble getting used to these new, unnatural ways of doing things, and that did not improve my customary state of nervousness when playing in public. Now I have accepted it and know that I must reckon with that additional enemy. It was not until Christmas that I could definitely do without the help of my "assistant," as the Americans say. Until then he had always been beside me to take over the playing when the pain became too great and risked causing me to make some blunder.

Segond had kept his promise and had saved my "paw." My case was the subject of a report to the Academy of Medicine. Ninety-nine out of a hundred fractures of that kind had to be amputated. I had drawn the one chance of escaping that mutilation which would have reduced me to helplessness.

Typhoid Fever Next Calamity

Scarcely had I recovered from that blow when I received another which almost sent me into the next world. Monday, Jan. 12, 1907, I came home with a fever and a peculiar sort of headache that I had never had before. I thought it was a migraine. The next day my temperature had gone up some more and I could not get up. The doctor was called, but, unwilling to make a diagnosis, he called Dr. Labbé into consultation. I had lost the power of speech and was more or less paralyzed when the physician arrived. Retiring into the room adjoining my bedroom, with my own doctor and with Dr. Lenoir, who had come to see me, he pronounced it to be typhoid fever. I could hear everything they were saying but could not let them know that I had heard.

"If the fever has not gone down one degree inside of twelve hours he will die," said Dr. Labbé. "He must be given a bath immediately, cooling the temperature of the water gradually, and then there will be nothing to do but wait."

They sent for a nurse and my bed was made up in my study in order to isolate me. While they were doing this I was reflecting on the doctor's diagnosis and with brute stubbornness I said to myself: "I will not die until I have finished the last movement of my violin sonata." The next day the fever had gone down a degree and a half. It seems that it was that concentration of thought upon one object which performed the miracle. I am willing to believe it, but I do not guarantee the method to be infallible!

After twenty-one days in bed and thirty-two more of convalescence I played my organ again on the fourth Sunday of Lent and on Saturday and Sunday at Easter. Then I left for the country to recover from the weak state in which these two shocks had left me.

Trouble with Organ Begins

In 1910, the year of the great flood, the organ at Notre Dame suffered a great deal from the dampness. The Seine invaded the courtyard of the presbytery

and the crypt. The air, saturated with water, caused ciphers and various mechanical difficulties in the organ. In addition the heating system, which had been installed in 1902 and which kept the church wonderfully warm, was destroyed. The cold once more penetrated the organ loft to the great detriment of the organ and of my bronchial tubes, which from that time became very delicate. In March Mutin went over the instrument and put things more or less in order.

After the summer of 1911, which was torrid, came new disasters. In the wind-chests everything became unglued and the bellows and mechanical parts were all out of order. Mutin appeared again and made "temporary" repairs. Since the need of rebuilding was becoming more and more apparent I addressed a report to M. Pousset. He fell ill and had to resign his position; the report was lost. The following year I sent another report to M. Delage, who had succeeded M. Pousset. When it was presented to the chapter the report was placed on file and the execution of the work put off *sine die*. Mutin was asking for 50,000 francs for the rebuilding and for replacing the parts that were worn out, plus 10,000 francs for modifying the console in various ways that I thought would make it more practical. I had to wait until 1932 to see that project realized. Under the pretext of economy they finally had to pay out 270,000 francs for what, at the time of which I write, would have cost 50,000. By means of recitals and thanks to the generosity of friends I myself added 15,000 francs to have some additions made of which I shall speak a little later.

Next Come Terrors of War

Came the war! At the beginning of October, 1914, after vacation I returned to my post as usual. In December, during an airplane raid on Paris, two bombs struck Notre Dame. One broke one of the windows and the other took the horn from one of the gargoyles just a few yards from the gallery of the kings, close to the organ loft. On some sort of imaginative information the Germans claimed that Notre Dame had been converted into an observation post and therefore became a military objective. It was nothing of the kind.

In May, 1915, I felt the first signs of the glaucoma which is now in the act of rendering me completely blind. I consulted a number of oculists, who refused to give the usual treatment because of a congenital cataract. Dr. Morax suggested a Swiss oculist, Professor Eperon of Lausanne, who was treating glaucoma by various methods. He warned me that the treatment would be long and probably painful, but that there were encouraging precedents of at least temporary cures. I decided, therefore, to try to save what sight remained to me, permitting me a relative independence as far as my career was concerned. I left Paris July 12, 1916, and did not return before April 12, 1920. Beside the above-mentioned treatment I had undergone on Oct. 9, 1918, an operation for secondary cataract in the right eye, followed by a complication which obliged me to stay in a dark room for six months. Therefore I did not play the Te Deum of Victory.

When I returned to Paris I had acute neuritis in my right arm, which prevented me from using it at all. I was cured of this by a physician who treated my friend Lucien Fugère for the same ailment. Fugère used to accompany me to the hot air treatments which that doctor prescribed.

Organ in Alarming Condition

I found my organ in an alarming state. The ravages were aggravated by the fact that all the glass in the windows had been removed after the bombardment in which Notre Dame had been struck. Dust now reigned supreme in the organ. Mold had crept insidiously over many of the parts, there were leaks here and there and some of the pipes were giving way. The organ men were no longer able to cope with all of these evils. I immediately sounded the alarm, but the clergy, taking refuge behind the size of the sum required to remedy the state of things, turned a deaf

ear. I fought continuously for eleven years to save the gem of nineteenth century organ building, the instrument whose world-wide reputation I had succeeded in restoring, which now attracted all foreigners who were in any way interested in the arts and which had restored to the church some of its prestige.

In 1927, at the end of my rope, exasperated and worried, I decided to resort to other means of arriving at the goal. On Jan. 19 of that year I left for America, resolved to try to interest our friends across the Atlantic in the fate of the organ. At the reception given for me in New York I spoke about it to Frank L. Sealy, warden of the American Guild of Organists. He promised to consult the members of that organization and also to discuss it with the National Association of Organists. During my first stay in Boston I received word asking me to furnish a report on the state of the Notre Dame organ. I drew up a number of copies which were to be placed in the hands of the secretaries of the various chapters of these two associations, to be read at their next meetings. In Chicago I was informed that a subscription had been started and that the members of the two organizations had decided to contribute \$4 each to it. Ernest M. Skinner, the organ builder, offered to construct a modern console of the same type as the one at Trinity Church in Boston. That was beyond my most cherished dream.

American Expert Circumvented

In July, after my return to France, I learned that the subscription was being rapidly filled and that an expert was being sent to determine the exact sum necessary to restore and augment the instrument according to the indications in my report. The expert came. He was the organist of King's Chapel in Boston. He came to see me in the organ loft and we made an appointment for the following Thursday. The day arrived, I went to the church, and nobody came. For several days I waited in vain to receive any word. Much later I learned through American friends that the man had been circumvented by a third person and, not taking the pains to verify what he had been told, had gone away convinced that I had considerably exaggerated things and that France could take care of its own restoration quite well without resorting to help from abroad.

I have kept in my files the written proof of that conspiracy. It had been preceded by another stratagem in the guise of patriotism in refusing to let a modern console be constructed by an American builder. Since the funds had been collected and were on the point of arriving the trick about the expert had been concocted. It was a wild chance to take and it had succeeded. For this reason they thought in America that I had been trying to finance an operation there that could just as well have been done at home.

I know that the truth was later found out and the plot exposed, but I was so disheartened that I did nothing to try to pick up the broken threads. I had to wait until the clergy at Notre Dame and the Beaux-Arts, aroused at length by the alarm sounded by Widor in his pamphlet "L'Orgue Moderne," decided to dip into their coffers for the 270,000 francs of which I spoke earlier. That was in 1931.

[To be continued.]

CAPTAIN RANGER'S UNIQUE "ELECTRO CHOIR" IN NEWARK, N. J.



Electro Choir Unique Newark Group Led by Captain R. H. Ranger

The majority of choirs are attached to institutions, such as churches or schools, but in the Forest Hill section of Newark, N. J., a unique organization has grown up, called the "Electro Choir."

The director of this group, R. H. Ranger, has been a church organist and choir director and had a boy choir in this neighborhood ten years ago. The organist who took up his work in the church gave up the boy choir plan after a few months and substituted an adult chorus. But the boys did not wish to stop singing. There was in Captain Ranger's home the original electric organ built by him. Six of the boys came the first Tuesday night and sang what they wished with the organ. Of course it did not have a harmful effect on the situation that Mrs. Ranger had cookies available.

At the end of the first year the number had grown to sixteen. A concert had been given and the proceeds helped the boys to go to the Y.M.C.A. camp for two weeks. The next year the number grew too large for the house. The recreation director of the public schools became interested in the project and offered the use of one of the school auditoriums. But "economy" became the school board watchword, so the school auditorium plan was given up after a year's trial.

There was then an old house which had once been the pride of the district—the old Judge Parker house. It had not been used for fourteen years except by tramps. So an arrangement was made to take over the house just for the cleaning up it would get, and the fact that it would become a living unit. Each summer the boys became active in making the

house more attractive. There is also baseball; but the corner-stone of all the activity is music.

The program has gravitated to a formal concert in the fall and a Gilbert and Sullivan operetta in the spring. This year it was the "Pirates of Penzance." Gilbert and Sullivan were a little outdone in the way the work was cast, but they would surely have approved the set-up. There are about sixty boys in the organization, ranging from 9 to 20 years of age, and this year a girls' group has been added. So to give as many chances as possible in the operetta, the first act was given with the boy sopranos taking the girls' leads. The older boys were the pirates. The girls came into their own with the feminine parts in the second act. The alto boys thoroughly enjoyed being policemen. In the final chorus the entire choirs joined, making a great climax. The junior girls gave an entr'acte based on pirate airs and sold home-made candy. The first performance, which was given at State Teachers' College, Newark, proved such a success that a second "demand" performance was given at the Ridge Street School, which is home to most of the boys and girls. The last chorus was repeated three times, and then the picture in an adjoining column was taken.

The choir also sings on special occasions in local churches. Last year it took over the entire morning service at St. Paul's Church, Englewood, N. J., and gave the large local boy choir a vacation.

A simple organization has grown up around the choirs; there is a sponsoring

committee made up largely of parents, with the Rev. W. P. Riggs as chairman. Miss K. Ranger directs the high school girls and Mrs. A. Werner directs the grammar school girls. The boy sopranos are directed by one of the older boys, Jack Azzoli, and the alto boys by another, Carlton Legreid. There is a weekly mimeographed paper, *Electro Notes*, edited entirely by the boys and girls, headed by Paul Riggs and Ella Bloom. The orchestra of ten pieces is directed by John Cataldo. Paul Oliver, supervisor of music in the Newark schools, takes an active interest in the organization and his son plays flute in the orchestra.

There are two outstanding alumni of the organization. Harold Patrick, baritone, is in the quartet at the Brick Church, Orange. He has just returned from a broadcast over the Canadian system, has been on several radio programs and is giving a Town Hall concert in New York City under Copley direction Oct. 27. Frank Walsh is another outstanding baritone. He has been enjoying a year at Miami University with a scholarship earned through his voice capabilities. There he has been studying under Reinard Werrenrath.

As might be expected with Captain Ranger at the head, various electric devices are used with the Electro Choir. One of the most helpful has been in the form of phonograph recordings—first to show progress and second for actual rehearsals. All of the alto rehearsing of the boys has been done this year with phonograph accompaniments. This has made it possible for these boys to rehearse in their homes, each taking his turn to be host.

The possibilities have not been exhausted; at any rate, the choir grows of itself, which is evidence of its vitality and usefulness.

Playing in Traverse City.

John Tremaine, a music student at Central State Teachers' College, Mount Pleasant, Mich., is directing the choir and playing the organ at Central Methodist Church, Traverse City, this summer. Mr. Tremaine returns to Mount Pleasant College in the fall, having been awarded a scholarship for outstanding work in voice and piano. He is the accompanist for the College Madrigal Singers. Mr. Tremaine plans to attend Oberlin after finishing at C.S.T.C.

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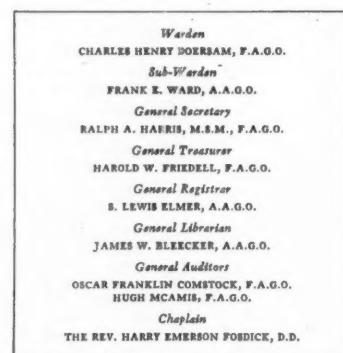
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Choirs of Seven Churches

Join in Festival Service
in Long Island Cathedral

The June meeting of the Long Island Chapter took the form of a festival even-song held June 18 in the Cathedral of the Incarnation, Garden City, through the courtesy of the Very Rev. A. B. Kinsolving, II, D.D., dean, and Maurice Garabrant, cathedral organist and choirmaster. The following choirs, directed by the organists named, made up the chorus for the service:

St. John's, Huntington, G. Everett Miller.

First Methodist, Baldwin, Jean Pasquet. Church of the Advent, Westbury, Norman Hollett.

Community Church of East Williston, Marian Munson.

First Reformed, West Sayville, Joanne Tucker.

The Cathedral, Garden City, Maurice Garabrant.

First Congregational of Bay Shore, Mrs. Warren F. Greenhalgh, organist; Harry Chapman, director.

G. Everett Miller, dean of the Long Island Chapter, played for the prelude the Chorale in A minor by Cesar Franck. The postlude, Sonata in A minor, first movement, by Rheinberger, was played by Sub-dean Pasquet. Norman Hollett was the organist for the service and Mr. Garabrant conducted the chorus in the following numbers: Magnificat in B flat, Stanford; "Souls of the Righteous," Noble; "The Lord Is Exalted," West; "Ho, Everyone That Thirsteth," Macfarlane; "Lead Me, Lord," Wesley. The address was delivered by Dean Kinsolving, who spoke on the power of music to unite many denominations and creeds for a service of worship and praise. His talk was a real inspiration.

This is the first attempt the chapter has made to conduct a service and the large and appreciative congregation expressed the hope that there would be many such services.

JOANNE TUCKER, Secretary.

Binghamton Chapter.

Members of the Binghamton Chapter enjoyed a recital on the four-manual Beman organ by Mrs. Luella Delano, organist and director at St. Mary's Church, June 21. After the recital Frank Beman, veteran organ builder, gave a short talk describing some of the interesting features of the organ, the first four-manual in Binghamton. It was built in 1894 by Mr. Beman, the opening recital being played by Will C. Macfarlane. Mrs. Delano played the following pro-

gram: Prelude and Fugue in G major, Bach; Chorale No. 3, Franck; "Ave Maris Stella de Bretagne" and "Grand Chœur," Guilmant.

WILBUR J. S. WALKER, Secretary.

Central New Jersey.

The Central New Jersey Chapter held its final "get-together" of the season July 1, when the members participated in a picnic held at the summer home of the new sub-dean, Mrs. Norman W. Hartman, at Seaside Park, N. J. Following an afternoon of bathing a grill supper was prepared on the beach. During the evening games were enjoyed and refreshments served.

ELLA M. LEQUEAR, Secretary.

Union-Essex Annual Meeting.

The annual meeting of the Union-Essex Chapter was held June 26. The members gathered at the Prospect Presbyterian Church, Maplewood, as hymns were played on the Rangertone chimes. These sounded through amplifiers in the tower, records being played from the choir room. Most of the group were amazed when they learned that there were no real bells in the tower. Then followed a recital by four of the members. Introduction (from the Passacaglia), Noble; "By the Waters of Babylon," Karg-Elert, and "Thou Art the Rock," Mulet, were played by W. Norman Grayson; Hymn-tune Preludes ("St. Anne," Noble; "Hursley," Pereda, and "Andernah," Willan) were played by Roberta Pereda; Prelude, Fugue and Variation, Franck; Allegretto Giocoso from "Water Music," Handel, and "Carillon de Westminster," Vierne, were played by Roberta Bitgood; Two Chorale Preludes ("O Sacred Head" and "Saviour of the Gentiles," Bach, and Prelude from "Trois Pièces," Pierné, were played by Walter Hewitt, and finally "The Ride of the Valkyries," by Wagner, arranged by Charlotte Garden and Clarence Dickinson, was played by Walter Hewitt and Roberta Bitgood. The guest soloist was James Kyle, boy soprano from Grace Church, Newark, who sang "These Are They" from Gaul's "Holy City," accompanied by Harold Niver, his choirmaster.

After the recital the group adjourned to the church house, where the annual business meeting was held. Greetings were brought by the Rev. Henry B. Kuijenga, assistant pastor of Prospect Church. Reports of the year's work were made by officers. Reports of the annual convention were given verbally by Harold Niver, Roberta Bitgood, William J. Hawkins and Walter Hewitt.

The nominating committee, headed by Norman Grayson, made its report and the following officers were elected: Dean, Roberta Bitgood, M.A., F.A.G.O., M.S. M.; sub-dean, William J. Hawkins; chaplain, the Rev. James R. Speer; registrar,

David Adamson; secretary, Walter N. Hewitt, A.A.G.O. (C.H.M.); treasurer, Robert Pereda; auditors, Florence Maltby and D. Arthur Straight; executive committee, Harold B. Niver, A.A.G.O., Willard L. Wesner, Mus. B., Robert Van Doren, W. Norman Grayson, M.A., Russell S. Gilbert, Jane Whittemore, Henry Hall Duncklee, Carrie L. Kraus, James Philipson. Following the meeting a committee of ladies of the chapter served refreshments.

Kansas City Chapter.

The Kansas City Chapter met May 14 at the new suburban home of Dr. and Mrs. James R. Elliott, where a program was given on the newly-installed Aeolian-Skinner organ. Mrs. Edna Scotten Billings played: "The Harmonious Blacksmith," Handel; "Crinolina," Downey; Andante from Fourth Symphony, Widor; Fanfare, Shelley; "The Squirrel" Weaver. Joseph E. Burns played: Prelude in D major, Bach; Cantabile, Franck; Allegro from Sixth Symphony, Widor; "Ave Maria," Schubert.

Professor Charles S. Skilton, F.A.G.O., of the University of Kansas gave an entertaining account of his European experiences while on leave of absence last year.

The officers elected for the ensuing year are: Joseph E. Burns, F.A.G.O., dean; Mrs. Edna Scotten Billings, sub-dean; Mrs. A. Raymond Maltby, A.A.G.O., secretary, and Edwin Schreiber, treasurer.

MRS. A. RAYMOND MALTBY, Secretary.

Florida Groups Entertained.

Members of the Orlando-Winter Park, Fla., branch were guests at the home of Mr. and Mrs. I. E. Burtis in Clermont, Sunday, June 11. In the afternoon the party went to the home of Mr. and Mrs. Short to inspect a two-manual organ Mr. Short recently installed in his music room. He demonstrated it by means of rolls, of which he has a large number, and then several members entertained with a selection or two each. Upon returning to the Burtis home a buffet supper was served, after which Mrs. Burtis entertained at the piano. As a climax Mr. Burtis, whose hobby is photography, ran off some of his very finest pictures.

FLORENCE H. WILLARD, Secretary.

St. Petersburg, Fla., Branch.

A program was presented June 15 by the St. Petersburg branch chapter at the home of Mrs. Raymond Keith O'Brien, where there is a Hammond electronic organ. Among the numbers on the program were: Piano, organ and violin, Overture to "Don Giovanni," Mozart (Dr. Joseph Trainor, Mrs. O'Brien and Mrs. Farrand); organ, "The Awaken-

ing," Englemann (Mrs. Anne Ault); organ, Cradle Song, Schubert (Mrs. Emma Corey); violin, "Voice of the Chimes," Luigini (Dr. Trainor); organ, "Echoes of Spring," Friml (Miss Helen McClellan); organ, Improvisation on Two Chorales, Edmundson (Mrs. Charlotte Pratt Weeks); organ, "Hymn of Glory," Yon; Musette and Minuet, Handel; and "The Squirrel," Weaver (Miss Viola Burckel); violin, first movement, Second Symphony, Haydn (Dr. Trainor), and organ and piano, "Finlandia," Sibelius (Louis Hollingsworth and Mrs. Weeks).

It was voted to present Marcel Dupré, noted French organist, in a recital at the First Congregational Church next December.

At the end of the program a social hour was enjoyed, with refreshments served by the hostess. A handbag was presented to Miss Viola Burckel, organist at the First Avenue Methodist Church the last ten years, who is going to New York City to continue organ study.

Texarkana, Tex., Chapter.

The last meeting of the Texarkana Chapter for the season was held May 31 at 10 o'clock in the First Methodist Church. The feature of the program was a rendition of Beethoven's Concerto in C major. Miss Alberta Bain played the piano part, with Mrs. T. A. Bain playing the orchestral part on the organ.

Officers elected for the 1939-40 season are: Dean, David H. Witt; sub-dean, Mrs. Irene S. Dycus; treasurer, Mrs. James Watlington; secretary, Mrs. Ray Pollard; registrar, Mrs. Richard Arnold; parliamentarian, Mrs. William Hibbets; auditors, Mrs. Louise Holman and Miss Barbara Rogers; librarian, Eugene Mullins; chaplain, the Rev. O. L. Graham.

DAVID H. WITT.

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CHICAGO

Chautauqua Season
Marked by Recitals
of George W. Volk

For the eighth summer George William Volk, F.A.G.O., is giving recitals at Chautauqua, N. Y., presenting one of the features of the season at this famous place. He is heard on the organ of eighty-five sets of pipes, built by Warren and rebuilt by Möller in 1928. Mr. Volk also is conducting the Chautauqua Motet Choir, which rehearses every morning and sings an anthem at the daily devotional services.

Mr. Volk's organ programs are varied and include not only classics, but transcriptions and other compositions that appeal to the average listener. His offerings in July have been as follows:

July 2—Concert Overture in C minor, Hollins; Intermezzo in D flat major, Hollins; Rondo, "The Cuckoo," d'Aquin; Pastorale in F major, Roger-Ducasse; "An Elizabethan Idyl," Noble; Sonata No. 6, Mendelssohn; Fantasia and Fugue on the name "Bach," Liszt.

July 5—Prelude and Fugue in F minor, Handel; Three Excerpts from "Alcina" Suite, Handel; Short Sonata, Pitfield; "Colloquy with the Sparrows" and Scherzo in G minor, Bossi; "Harmonies du Soir," Karg-Elert; "Esquisses Byzantines" ("Nef," "Noel," "Rosace" and "Tu es Petrus"), Mulet.

July 9—Prelude and Fugue in A minor, Arlso in F major, "In dulci Jubilo," Bach; "Ausz tiefer Noth" and Sinfonia, "Wir danken Dir," Bach; "Air Gracieux," Rameau; Seven Classic Preludes on Old Chorales, Edmundson; Third Chorale, Andriessen; "Ave Maria," Bossi; Finale, Symphony 1, Vierne.

July 11—Sonata in the Style of Handel, Wolstenholme; Three Sketches, Schumann; Lullaby, Stoessel; Fantasie on the Hymn-tune "Ton-y-Botel," Noble; "Romance sans Paroles" and "Variations de Concert," Bonnet; "L'Après-midi d'un Faune," Debussy; "Carillon-Sortie," Mulet.

July 19—Prelude and Fugue in F minor, Bach; Five Pieces from the "Little Organ Book," Bach; Prelude to "Lohengrin," Wagner; Rhapsodie No. 3, Saint-Saëns; Allegro, Sonata No. 2, Barnes; "Romance" and "Finlandia," Sibelius.

July 26—Chorale in E major, Franck; Three Chorale Preludes, Brahms; "The Citadel at Quebec" ("St. Lawrence Sketches"), Russell; "Pensée d'Automne," Jongen; "La Media Noche" ("Hispania" Suite), Stoessel; Sonata on the Ninety-fourth Psalm, Reubke.

In his August recitals on Sunday and Wednesday afternoons Mr. Volk will play:

Aug. 6—"A Purcell Suite," Purcell; Fricker; Fantasy on One Note, Purcell; Chorale in B minor, Franck; Five Pieces in Free Style, Vierne; "Siegfried's Rhine Journey," Wagner.

Aug. 9—"Sonata Eroica," Jongen; "May Night," Palmgren; "Flight of the Bumblebee," Rimsky-Korsakoff; "Song of the Basket Weaver" and "Up the Saguenay," Russell; Scherzo and Andante Cantabile, Fourth Symphony, Widor; Chorale in A minor, Franck.

MINNESOTA GROUP AT GUILD CHAPTER OUTING



THIS PICTURE IS a reproduction of a snapshot taken of a group from the Minnesota Chapter of the A.G.O. and the Chormasters' Association at the Paul

G. Bremer summer home at Forest Lake, June 3. An account of the meeting was published in July. The Bremer home is on one of Minnesota's most beautiful lakes.

Aug. 16—Symphony, Op. 18, Edward S. Barnes; Allegretto in A flat, Bossi; "The Bells of Ste. Anne de Beaupre," Russell; Passacaglia and "Silence Mystique," Edmundson; Allegro, Symphony 6, Widor.

Aug. 20—"Praise to the Lord," Selfert; Prelude and Fugue in E minor (Cathedral), "Kommt Du nun, Jesu," Pastoral in C minor and "St. Anne's" Fugue, Bach; "Christmas Chimes" and "Sportive Fauns," d'Antalfy; "Clair de Lune," Debussy; Symphony No. 5 in F minor (excerpts), Widor.

Aug. 23—Sonata in D minor, Guilmant; Fantasia in F minor, Mozart; "Piede Heroique," Franck; Cantabile, Jongen; Toccata ("Suite Gothique"), Boellmann.

Aug. 27—Postlude in C minor, Ley; Air for the G String, Bach; "The Burghesian Hours" ("Les Heures Bourguignonnes"), Jacob; "Carillon de Westminster," Vierne.

BETHUEL GROSS WILL PLAY OWN COMPOSITIONS AT FAIR

Bethuel Gross, organist and director at St. James' Methodist Church, Chicago, who has carried out a program of extraordinary activity at his church in organizing choruses and other work, is to play a program of his own compositions in the Temple of Religion at the New York world's fair Aug. 9.

For two or three years Mr. Gross, on a fellowship with Leo Sowerby, has composed six organ works, along with twenty-five Christmas carols, for which Mrs. Walter Dill Scott wrote the words. At the Temple of Religion he is to play two or three movements of each of these six symphonies.

After playing several of these works for the graduate committee of the Eastman School of Music, Mr. Gross was

admitted to the graduate school of composition, of which Dr. Howard Hanson is the director. Next fall, in addition to administering an extended program of the St. James' Choir School, he plans to continue his study with Dr. Hanson by commuting between Chicago and Rochester, where he will study composition for orchestra. For the last two years, under the direction of Dean John W. Beattie, Mr. Gross has been engaged in work toward a Ph.D. degree at Northwestern University.

THREE-MANUAL CASAVANT FOR CHAMBERSBURG CHURCH

Casavant Freres of St. Hyacinthe, Que., have won the contract for a three-manual organ to be installed in the Central Presbyterian Church of Chambersburg, Pa. The instrument will take the place of one destroyed in a fire which

wrecked the church last October. Church and organ are to be completed by Christmas. Wilfred S. Binder is the organist. Wilfrid Lavallee of New York represented the Casavant firm in the deal.

Following is the specification of the organ:

GREAT ORGAN.

1. Open Diapason, 8 ft., 61 pipes.
2. Violin Diapason, 8 ft., 61 pipes.
3. Hohl Flöte, 8 ft., 61 pipes.
4. Gemshorn, 8 ft., 61 pipes.
5. Harmonic Flute, 4 ft., 61 pipes.
6. Octave, 4 ft., 61 pipes.
7. Super Octave, 2 ft., 61 pipes.
8. Trumpet, 8 ft., 61 pipes.
- Chimes (from Choir), 25 notes.

SWELL ORGAN.

9. Bourdon, 16 ft., 73 pipes.
10. Open Diapason, 8 ft., 73 pipes.
11. Stopped Diapason, 8 ft., 73 pipes.
12. Viola da Gamba, 8 ft., 73 pipes.
13. Voix Celeste (from G), 8 ft., 66 pipes.
14. Aeoline, 8 ft., 73 pipes.
15. Flauto Traverso, 4 ft., 73 pipes.
16. Flautino, 2 ft., 61 pipes.
17. Dolce Cornet, 3 rks., 183 pipes.
18. Cornopean, 8 ft., 73 pipes.
19. Oboe, 8 ft., 73 pipes.
20. Vox Humana, 8 ft., 73 pipes.
- Tremulant.
- Chimes (from Choir), 25 notes.

CHOIR ORGAN.

21. Geigen Principal, 8 ft., 73 pipes.
22. Melodia, 8 ft., 73 pipes.
23. Dulciana, 8 ft., 73 pipes.
24. Viola d'Orchestre, 8 ft., 73 pipes.
25. Wald Flöte, 4 ft., 73 pipes.
26. Piccolo, 2 ft., 61 pipes.
27. Clarinet, 8 ft., 73 pipes.
- Tremulant.
- Chimes (Deagan class A), 25 notes.

PEDAL ORGAN.

28. Open Diapason, 16 ft., 32 pipes.
29. Bourdon, 16 ft., 32 pipes.
30. Gedeckt (from No. 9), 16 ft., 32 notes.
31. Octave (20 from No. 28), 8 ft., 12 pipes.
32. Stopped Flute (20 from No. 29), 8 ft., 12 pipes.
33. Trombone, 16 ft., 32 pipes.

Death of Joseph G. Ciprian.

Joseph G. Ciprian, 60 years old, an organ maintenance man of Murray, Ky., died at a hotel in Jackson, Tenn., June 2 of a heart attack. He is survived by his widow; a son, Joseph G. Ciprian, Jr., Rockford, Ill., and three daughters, Miss Rosalie Ciprian, Schell, N. C.; Mrs. Mary Clark and Miss Anita Ciprian, Murray, Ky.

A resume of J. Fischer & Bro. publishing activities during the past season

ANTHEMS MIXED

| | | |
|----------------------------------|---|----|
| 12th Century—George Morgan..... | Beautiful Saviour..... | 12 |
| Molitor—W. A. Goldsworthy..... | Praise Ye the Lord..... | 15 |
| Aiblinger—W. A. Goldsworthy..... | A Song of Thanksgiving..... | 15 |
| W. A. Goldsworthy..... | Rise, Glorious Conqueror..... | 15 |
| Gena Branscombe..... | Wreathes the Holly, Twine the Bay..... | 15 |
| J. T. Noe..... | Do the stars foretell..... | 12 |
| Mabel Daniels..... | Festival Hymn..... | 15 |
| Erma Hoag Miranda..... | On Barren Hills, the Shepherds..... | 15 |
| E. J. Gatwood..... | Shepherds shake off your drowsy sleep..... | 15 |
| Mabel Daniels..... | Hymn of triumph..... | 20 |
| William Lester..... | An Easter Sequence..... | 25 |
| Garth Edmundson..... | Renaissance (Resurrection)..... | 15 |
| Garth Edmundson..... | None other Lamb..... | 15 |

ORGAN WORKS

| | | |
|------------------------|---|-----|
| Robert L. Bedell..... | Harmonies du Soir..... | 60 |
| Carlo Rossini..... | The Liturgical Organist..... | 150 |
| J. Alfred Schehl..... | Songs of Zion..... | 100 |
| Garth Edmundson..... | Seven Classic Preludes on old Chorals..... | 125 |
| Philip G. Kreckel..... | Abide with me..... | 60 |

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CHICAGO, AUGUST 1, 1939.

FOR A FARNAM MEMORIAL

In another column we publish a letter from a reader who offers an excellent and timely suggestion that came after reading the article of Herbert D. Bruening recalling the Bach programs of Lynnwood Farnam. This reader, Christopher Thomas, would have a lasting memorial to Farnam created in the form of a book which could be prepared and edited by the former pupils and associates of the late giant among organists. Not only would the memory of Farnam be perpetuated by such a volume, but it could be made a thoroughly useful work for every organist, and especially those who are organ students.

The task Mr. Thomas outlines should be performed now, while Farnam's memory is still fresh and while his disciples and a host of his friends are living and are in their prime. Many articles that have appeared in THE DIAPASON, such as the review of the Bach recitals by Mr. Bruening some years ago; the account of the impressive memorial service held in St. Thomas' Church, New York, and a vast amount of other material, published not only in THE DIAPASON, but in *The American Organist* and in other magazines, is still easily available for the man who would edit such a memorial volume. Why wait until the proposed task has to be performed by a generation which did not know Lynnwood Farnam personally?

By paying tribute to the memory of one who did so much to glorify the art of organ playing we shall help to raise our entire profession in the world's esteem. Organists too long have let themselves and the great among them be taken for granted in a world that would not recognize a baseball player or a "movie" star who was not adequately touted.

OUR CONVENTION REPORT

One of the obligations of THE DIAPASON to its readers is to give them a full and accurate report of the Guild conventions, and this duty it has performed to the best of its ability for many years. A comprehensive record of all the A.G.O. and N.A.O. conventions since 1915 is contained in our files. A number of readers have written to ask how it was possible to review all the convention events at Philadelphia up to the night of June 23 and have the July issue with the complete story, including a large picture, reach points as far away as New England and the Rocky Mountains by July 1. The process was simple, involving merely quick work during the days of the convention and thereafter both in the reportorial and mechanical departments. Printers and engravers cooperated in every way to complete the job.

Of course a fly will get into the ointment now and then. For instance, we attributed to Dr. Tily some remarks made by Warden Doersam at the Philadelphia banquet. As these remarks, calling attention to the scope and character of the

Guild, were true no matter by whom spoken, and since Dr. Tily no doubt would endorse everything the warden said, no serious harm was done, except to mar the record of this paper for accuracy. The incident is mentioned so that those who read the convention story down to the last detail may be aware of our slip.

One of our readers states that next to attendance at the convention the best thing is to read the account of the proceedings in THE DIAPASON. That was our aim and hope—to afford those not privileged to go to the City of Brotherly Love as intimate and informative a picture as cold type makes possible.

JAZZ IN MUSIC AND LANGUAGE

Peppy playing demands a peppy paper; and at no time has THE DIAPASON felt its inferiority as to "pep" more than when we picked up for summer diversion the fifth anniversary number of that most interesting exchange, *The Down Beat*, and read what goes on in the world of jazz orchestras and night club music. "Our esteemed contemporary," as the old-time country editor would say, really arouses our envy at times, for it makes us aware of the poverty of our vocabulary and the insufficiency of Webster's International Dictionary. In fact, to read *The Down Beat* one must have a dictionary all its own. Inspired by the fine organ playing of some great recitalist or made aware of the devoted church work done by one of our fraternity we sometimes try to become eloquent, but we just don't know how in the modern idiom. How it is done in the jazz world is shown by the following which appears below the picture of a young woman pianist in Oklahoma City, with the caption "Is She a Femme Peck Kelly?"

Born under the sign of Holly the Hep Cat, Lynne Belle Stapp is the hottest kitten on the keys seen in these parts in many a moon. She plays piano at the Joy Theater on Reno street here.

Patrons and hired hands are sent sky-high by the slim, quiet girl with the frisky fingers. Ripping the keyboard for three to five shows a day—the only stage show in town—Lynne has never missed or been late for a single performance or rehearsal, and hasn't had a day off for vacation.

The eats around Oiltown call her the "female Peck Kelly." She's that fine. And she gets the magnificent sum of \$11 a week.

The Joy is a combination burlesque, variety and vaude house. It's a small spot, but it packs 'em in with a good percentage of the music-minded public attending, to hear Lynne beat the remaining strings out of a battered "88."

Lynne deserves better. Her spotless record is attributed to (a) the show can't go on without her; (b) the theater gives no paid vacations, and (c) Lynne has a mother and little brother both partly dependent on her pay check.

But gad, what she does to a keyboard!

Yes, and what the writer does to the "femme"—and to the English language! It shows the style THE DIAPASON may have to adopt one of these days if the installation of various kinds of electronic organs in taverns, night clubs, skating rinks, golf grounds, etc., etc., continues.

On the same page we find news from Berlin to the effect that one should "pay no attention to reports that jazz has been banned in Germany. It is, in good old Irish-American vernacular, pure malarkey. The Lecuona Cuban Boys played at the famed Wintergarten here and also at the Femina. * * * The Original Teddies, a popular Swiss orch which made its name on Telefunken records, also has been a fare here."

For those who may need a glossary to interpret what is written let it be said that an "ork" is an orchestra, that a "femme" is a lady, that a "fave" is a favorite, that a "battered 88" is a used—or abused—piano with a standard eighty-eight-note keyboard and that "vaude" is vaudeville. What a "malarkey" is we have not yet discovered. Peck Kelly, as we found revealed after diligent search, is a Texas performer considered by "a coterie of musicians" as "the greatest of white pianists," but who is so devoted to his family that he will not leave Texas to achieve more widespread fame elsewhere. Evidently he is just like the majority of church organists,

for the New York writer who pays tribute throws light on him in these words: "In this high pressure world there must be many who consider him just plain nuts because he has no interest in self-publicity and doesn't give a damn if he never makes more than a couple thousand dollars a year."

One will note also a plainly evident analogy in character between the remarkable girl with the frisky fingers in Oklahoma and almost any organist in any city or state in that she plays for \$11 a week, is always on the job because she receives no vacation on pay, and, because people are dependent on her, will do nothing to stop her pay check.

If you wish to increase your grasp of the musical situation, as well as broaden your speech, buy a copy of *The Down Beat*, which describes itself as "The Musician's Bible" and which has several times the circulation of all the organists' papers combined. Do we hear you sigh that the world has changed? O, not much. Cicero described the situation then and now most meaningfully when he exclaimed: "O Tempora! O Mores!"

MR. DUNHAM EXPLAINS

In a communication published in another column Dean Rowland W. Dunham of the University of Colorado clarifies his opinions as to hymns and hymn playing, which were the subject of an editorial in the last issue of THE DIAPASON. We are very glad to print his letter, for he really holds the same views as those expressed by THE DIAPASON, saying: "I am not an opponent of really effective hymn playing, but my antipathy toward sentimentalizing such playing and toward actually bad and cheap tunes remains undiminished." So we are perfectly agreed on that point, and are proud that the opinions of a man of Mr. Dunham's standing coincide with ours.

With his definition of a composition we cannot so readily agree. We have always regarded even a piece of jazz as a composition; likewise a hymn, no matter how bad. If we consider only meritorious works of musical art as compositions we shall be forced to the conclusion that not much composing is being done. Nor can we accept Mr. Dunham's statement, quoted last month, to this effect: "Many old-timers think that hymn-tunes are musical art. They never were, of course, though some may have some incidental musical merit—few, mighty few!" Rather do we choose to take our place on the side of the "old-timers," whatever that classification may include.

For Farnam Memorial Book

TRURO, Mass., July 6, 1939.—Editor of THE DIAPASON. Dear sir: The article in the current issue of THE DIAPASON in connection with Lynnwood Farnam's feat of ten years ago in playing all of Bach's organ works gave me great satisfaction, as doubtless it gave pleasure to many other readers conversant with the work of that unique genius.

For some years I have felt that a more permanent memorial in the form of the written word (memorials are usually "dead things") could fulfill Mr. Bruening's last sentence in his excellent article—"Mr. Farnam's name will live as long as Bach's in the memories of generations to come." Mr. Bruening is, of course, quoting someone else and doubtless includes that sentence as a piece of evidence showing the warm, generous but impulsive feelings which all of us experience when we think of "the perfect organ player." Unfortunately, however, the statement is not true, as a moment's reflection will prove. Marchand must have been a fine player to be selected for a playing duel with Bach. Would anyone remember his name today but for that incident?

It is possible, however, to make Mr. Bruening's quotation true and, in the interests of organ playing for future generations, a duty lies squarely on a number of shoulders (perhaps a large number), and this duty should be carried out.

A book, perhaps entitled "Lynnwood Farnam," could easily (so far as mate-

Recalling the Past
from The Diapason's
Files of Other YearsTWENTY-FIVE YEARS AGO, ACCORDING
to the issue of Aug. 1, 1914—

A loving cup was presented to Dr. Francis Hemington after his 200th recital at the Church of the Epiphany, Chicago, June 1. The rector, Dr. Herbert W. Prince, made a eulogistic address in presenting the cup.

F. Flaxington Harker resigned as organist of All Souls' Church, Biltmore, N. C., to go to St. Paul's Church, Richmond, Va.

A large organ was to be built by the Austin Company for Baldwin-Wallace College, Berea, Ohio, where Albert Riemenschneider was then in charge, as he is now. THE DIAPASON published the specification of the instrument.

The new Casavant four-manual in the First Baptist Church of Syracuse, N. Y., was dedicated before an audience of 1,800 by Arthur W. Eltinge. The specification of the instrument of seventy-five sets of pipes was published.

TEN YEARS AGO, ACCORDING TO THE
issue of Aug. 1, 1929—

Large new organs that had been ordered and the specifications of which were presented included: A four-manual Austin for the Old First Presbyterian Church at Newark, N. J.; a Casavant of five manuals for the new Royal York Hotel, Toronto, Ont., which was to be Canada's largest organ; an Aeolian of upward of eighty sets of pipes for the Westchester County Community Auditorium at White Plains, N. Y.; a Reuter four-manual for the First Presbyterian Church at Independence, Kan., and a large three-manual Möller, with echo division, for Central Methodist Church, Muskegon, Mich.

A description of the new organ in the town hall at Melbourne, Australia, was published. The instrument was built by Hill & Son and Norman & Beard at a cost of £32,300.

The large four-manual Skinner organ in the famous Grove Park Inn at Asheville, N. C., was sold to the First Presbyterian Church of Baltimore, Md.

rial is concerned, though "prodigiously" (so far as labor is concerned) be written by the group of distinguished organists and pupils who studied with Farnam. The longer such a book is postponed in preparation, the more difficult it will become to preserve the many excellencies in the realm of organ technique and good counsel which were characteristic of his teaching. So much has been written already in appreciation of his playing by distinguished pens (some of this could be included in the book) that we are in danger of realizing, too late, that an opportunity has passed forever in preserving what may serve as a foundation in "playing taste" for all organists. Nor need the book be confined to technical matter in organ playing; something on the order of that fine book written by T. E. Lawrence's friends would make very interesting reading to a large number of people.

Surely, under a good editor, an invitation to all who have been closely associated with Farnam would be productive of ample material, some of it of the utmost value and significance. A publisher should not be difficult to find. Perhaps your readers will indicate their interest. Perhaps the book has already been undertaken by somebody. Good luck to him.

Yours very truly,

CHRISTOPHER THOMAS.

Kisling Goes to Dayton Church.

C. Willard Kisling has been appointed by Westminster Presbyterian Church, Dayton, Ohio, to be organist and director of choirs. He succeeds Lawrence F. Southwick, who has been organist since Jan. 1, and who is returning to Meriden, Conn., because of business connections requiring his return to the East. Mr. Kisling is a graduate of Earlham College, Richmond, Ind., where he specialized in music under James Philip Johnston, former organist at the Dayton church and instructor of music in the college. At present he is studying toward a master's degree in music at the University of Michigan.

THE FREE LANCE

By HAMILTON C. MACDOUGALL,
Mus. D. (Brown University), A. G. O.,
A. R. C. O., Professor Emeritus,
Wellesley College

The unintelligent and fanatical devotion to J. S. Bach as a composer whose music is suitable at all times and on all occasions leads occasionally to ludicrous aesthetic situations. Dr. Robson in *Musical Opinion* (June, 1939) gives the following instance: "There is a marked tendency at the present time to change both the 'Lohengrin' and the Mendelssohn wedding marches in the wedding ceremony. Should requests for changes in these pieces be made I advise you to accede to them. * * * One couple when making arrangements for the wedding asked if it was necessary to have Mendelssohn's Wedding March. I assured them that it was not at all necessary and that they could themselves choose. * * * I was somewhat startled when they asked for a Bach fugue! As they did not know any fugue I proceeded to play various subjects, and finally when, as a joke, I played the subject of the great G minor, their faces glowed and they asked for this. It was the first and only time I have ever received a request for this particular example, although it is probable that other organists have had a similar experience."

While in Hartford, Conn., a few days ago I called on Waldo Selden Pratt to congratulate this grand old man of music (born Nov. 10, 1857) on the publication of his latest work, "The French Psalter of 1562" (Columbia University Press, 1939). This work, carried out in the best style of modern scholarship, with the melodies for the 150 Psalms in modern musical notation, will be of great value to all students of English and American hymn-tunes. If, while writing my "Historical Appreciation of New England Psalmody from 1620 to 1820," I had had Dr. Pratt's book I would have been saved many trips to the Boston Public Library to consult Henry Expert's *Melodies of the French Psalter*. The thousands of music-lovers and students who have used Dr. Pratt's history of music and his American supplement to "Grove's Dictionary of Music and Musicians," and all American musicians interested in music education through the M.T.N.A., will be glad to know that he, although somewhat more spare of frame than in the old days when he was so active and so influential in the M.T.N.A., is as lively as ever and apparently perfectly well.

In previous years Dr. Pratt had practical experience as organist and choir-master and choral conductor in Hartford, which was followed by years of academic experience as professor in the Hartford Theological Seminary, now the Hartford Foundation. If I were asked to define his position in our world in a word I could say "Waldo Selden Pratt is the American scholar in music."

"Reuben, Reuben, I've been thinkin'." You know the old tune—doh, doh, doh, doh, doh, la, soh, mi? I've been thinking about Toryism without thinking of Tories, can you? No one is pleased at being dubbed a Tory, for although Tories are usually Important People they are also distinguished from the common mass by Obstinate Prejudices. We all like to be thought Large-Minded.

Tories once upon a time were common in English politics. I have an English friend, a Socialist; he calls the present British government a Tory government. On the other hand, another English friend, a most intelligent lady, with a wide acquaintance, denies vehemently that there are now any Tories.

"There are," she says, "conservatives in British politics, but Tories! What a nonsensical idea!"

Conservatism has its uses, but Toryism is conservatism gone to seed. Indeed, Toryism has its vicious side when it hinders progress. The other morning you tried to back your car out of the garage without releasing the brake, didn't you? Well, you were then the typical Tory.

Tories in music? Yes, sir-ee, let's spot 'em.

Of course, Toryism is not all bad; its defects spring from its qualities. Musical

Tories work for the Best Music and are against Bad Music. They form a class, a group, an aristocracy. Because they work for the Best Music, they have to define it; this results in naming the Best Composers, who write the Best Music. To these Best Composers the whole clan of musical Tories sticks with fanatical zeal, and it is not strange if the approval of the clan is restricted to those composers. New names are added only after much consideration. The whole setup is a discouragement of initiative.

It is not strange to find that the musical Tory is a person of narrow sympathies. Music liked by the Common People he neither understands nor wishes to understand. On a pinch he will smile indulgently at excerpts from the less popular Gilbert and Sullivan operas; the word is also passed around in the Inner Circles that the waltzes of the elder Strauss are All Right. But do not ask him to listen to Handel's Largo, "The Lost Chord," the Bach-Gounod "Ave Maria" or the Barcarolle from "The Tales of Hoffman."

Poor old chap!

Uncle Mo in his own way is a Tory. He judges recitalists by their printed programs. Plenty of Bach (fugues and chorale preludes) with some pieces of the hard-to-see-what-they're-all-about kind, by beginning-to-be-noticed composers—these get Uncle Mo. "Gosh, Mac! Here's an artist for you." It is easy—and also useless—to remind Uncle Mo that a printed program gives no guarantee of a good performance. But the essence of Toryism is so to govern programs and other externals as to be numbered with the Select Few.

For my part, if I had an organ to play now I would try, with what acumen I possess, to build up programs of music having imagination, melody and harmonic richness; if a piece by a Briton, German, Frenchman (or even an American!) satisfied those demands I would do my best to play it well. I would not play any piece, no matter if written by J. S. Bach, Brahms, Cesar Franck, Lemare, Sowerby, Reger, Bingham, Whitlock, Thiman or anyone else if it merely appealed to the eye instead of to the ear.

You can imagine what Uncle Mo would say to all this. "Mac, why all this fuss over Tory musicians and their doings? I know that what you call Tory is something you personally don't like!"

Every now and then someone starts a clearing-house for the exchange of service lists—an excellent thing, so long as it is kept going. An o. and c. m. of experience might see what could be done on, perhaps, the following lines: (a) Take, for a start, ten service lists to be sent to ten musicians who are known to be friendly to the plan. (b) At the top write: "I would be glad of one of your service lists regularly in exchange." (c) The exchange would be operative as long as there were responses. The exchange would be interesting and, probably, of advantage to all concerned. Any stamp collector who has been a member of a correspondence circle will understand that.

Not the Hour for Organ Music.

Sidney Wagner, 31 years old, Menominee, Mich., was released to the Rev. Stanley Wilson of Marinette, Wis., by Marinette authorities in June after he was arrested at 3 a. m. while playing the organ in St. Paul's Episcopal Church in Marinette. Wagner told Chief of Police Fred Schultz he had consumed four or five drinks, but was not drunk. He was quoted as saying he "had a yen for organ music" and just stepped into the church to play several hymns. The organ music awakened Mr. Wilson, who called police.

Three Choirs Festival Announced.

Dr. Percy C. Hull, F.R.C.O., L.R.A.M., of Hereford Cathedral, in England, announces the coming Three Choirs Festival there. The dates are Sept. 3, 5, 6, 7 and 8. Three organists are taking part—Sir Ivor Atkins of Worcester Cathedral, Herbert Sumsion of Gloucester Cathedral and Dr. Hull, who conducts the festival. Five important new works by British composers are included, besides "Elijah," "The Messiah," "The Creation," the Mass in B minor, the "Dream of Gerontius" and others.

Letters from Our Readers

Mr. Dunham Clarifies His Position.
University of Colorado, Boulder, Colo.,
July 17, 1939.—Dear Mr. Gruenstein:

Your comments on my little editorial on

hymn playing in *The American Organist*

were read with interest.

Concerning some of your arguments I

must take issue. For one thing, I never

said or even suggested that hymn playing

should be "meaningless, monotonous

or inexpensive." Nobody but an utter

fool would use the same tempo for "Rock

of Ages" and for "A Mighty Fortress."

In my article I was answering an inquiry

of a reader who had been taught to do

the very thing W. T. Best satirized on

page 15 of the July issue of THE DIAPASON.

To attempt the treatment of each

line of every stanza of a hymn with *p*,

mf, *f*, *pp*, *ff* is not only a complete dis-

couragement of good congregational sing-

ing, but often produces results quite

grotesque. Most organists agree that

whatever "expression" we try to put into

our hymn playing must be along broad

lines, in keeping with the text of the

stanza—and no more!

I am perfectly willing to lay myself

open to contradiction in my contention

that a hymn-tune is not primarily a musi-

cal composition. That such contradic-

tion would be "successful" I firmly dis-

pute. After all, what is meant by musical

composition? Is it the mere invention

of tunes with a more or less satisfactory

harmonization? I do not think this is

composition in any degree. It is the use

a composer makes of thematic material

which dignifies it as a work of musical

art—a musical composition.

Unfortunately we are prone to regard

any piece of music as entitled to serious

consideration and for want of a better

word must call it a composition and its

originator a composer. If we think se-

riously on the subject we must admit that

much composition is nothing but decom-

position, or else an innocuous product of

a tune manufacturer. As Sir Frederick

Corder says "it is not the *matter* which

matters but the *manner*."

Some of our finest hymn-tunes (as

some of those lovely folksongs of many

countries and many ages) are worthy of

performance at suitable occasions be-

cause of their intrinsic beauty and charm.

Such occasions are, of course, in connec-

tion with a church service, where their

value as an aid to divine worship is in-

disputed. I hope my readers and DIAPASON

friends will not misinterpret what

you seem to have inferred from my ar-

ticle. I really am not an opponent of

really effective hymn playing. But my

antipathy toward sentimentalizing such

playing and toward actually bad and

cheap tunes remains undiminished. Even

Bach found the need for musical treat-

ment of the chorales in the chorale pre-

ludes and cantatas when they were

presented apart from the congregational

singing by the choir or the organ. They

thus become the basis of compositions of

supreme artistic value. We do not, on

the other hand, consider his numerous

and skillful *harmonizations* of various

chorales as "compositions" by the great

cantor.

Let us be sure we understand the dif-

ference between melodies, harmonies and

actual musical compositions. Then per-

haps we can even agree that hymn-tune,

useful and beautiful though it may be, is

only a harmonized sequence of notes.

If you see fit to publish this letter it

may serve to clear up a clouded issue

and to define my position, which remains

unchanged despite your fine editorial.

Yours sincerely,

ROWLAND W. DUNHAM, Dean.

◆ ◆ ◆

Finds The Diapason Valuable.

Milton, Mass., June 6, 1939.—Editor of

THE DIAPASON: * * * I cannot close my

letter without telling you how valuable

THE DIAPASON is to me. The various

organ recitals and announcements and

programs on chorus work keep one well

informed on all the worthwhile things

that go on in the organ and chorus world.

Many of the articles by various eminent

musicians become a source of valuable

information. May I wish you greater

success in the coming years.

JAMES TAYLOR.

◆ ◆ ◆

Praises Features in The Diapason.

Elizabeth, N. J., June 14, 1939.—Dear

Mr. Gruenstein: * * * The "Free Lance"

writer continues with his youthful and

very observing mind to interest us all.

* * * Your Vierne articles are superb. I

hope that they may be made available

for the general public in book form later.

* * * Dr. Thompson is a wonder. He

knows so well how to write clearly. His

words on Mrs. Krehbiel's "Children's

Choirs" are to the point. THE DIAPASON

is so full of fine things that I marvel at

your ability in putting it together in such

readable and concise form. It is a great

magazine.

Yours sincerely,

THOMAS WILSON.

◆ ◆ ◆

"To Recreate the People"

[Editorial in the New York Herald Tribune, July 15.]

Since the days of the melodeon America has had probably more organs per church than any other country in the world. Important inventions have been made by American builders, and in periodical literature devoted exclusively to organs and organists, as well as in organ building, this country unquestionably leads the world today. So it is not surprising that the Ralph Isham Memorial Library of Organ Music, recently dedicated at Harvard, is one of the finest collections of keyboard music in the world, and that the speaker of the occasion, an American scholar, Otto Kinkeldey, is the author of a book on early organ music which, though years old, is still the standard work on the subject.

Early New Englanders were fond of music, but finding no Scriptural order in the New Testament calling for instruments, they banned organs from the churches. The Dutch Calvinists were less hostile, Evelyn observing in his diary when he visited Haarlem in 1641:

In the nave . . . a fair pair of organs, which I could not find they made use of in divine service, or so much as to assist them in singing psalms, but only for show, and to recreate the people before and after devotions.

Thomas Brattle, Harvard, 1676, treasurer of the college during the later years of his life, purchased an organ for his house which at his death passed to Kings Chapel. In 1770 a New England "dissenting" church installed an organ, and Harvard followed soon after. The first professor of music, John Knowles Paine, appointed in 1862, was a distinguished organist and composer for the instrument.

Harvard has changed its attitude since 1640. Perhaps a professorship at Cambridge for the scientific study of the organ and its music will be the next step. It would be a distinguished contribution not only to music and musical research but also to churches of all denominations in the country.

HAROLD TOWER

Organist and Choirmaster

Trinity Methodist Church

GRAND RAPIDS, MICHIGAN

Seth Bingham

Associate Professor of Music (Composition),

Columbia University

ORGANIST AND CHOIRMASTER

Madison Avenue Presbyterian Church

921 Madison Ave., New York

CLARENCE DICKINSON

Concert Organist

Organist and Director of Music, The Brick

Church and Union Theological Seminary.

Director of the School of Sacred Music of

Union Theological Seminary.

412 Fifth Avenue, New York

◆ ◆ ◆

HENRY OVERLEY

Head of Music Department,

Kalamazoo College

Organist-Chorister, St. Luke's Church

Programs of Organ Recitals of the Month

Arthur B. Jennings, Minneapolis, Minn.—Mr. Jennings, organist of the University of Minnesota, gave a recital on the Aeolian-Skinner instrument in Northrop Auditorium July 19 for the summer session of the university. A large audience heard him interpret the following program: Toccata and Fugue in D minor; "O Sacred Head, Now Wounded" and "All Men Must Die"; Toccata and Fugue in D minor.

The Rev. W. Frederic Miller, Warren, Ohio—Mr. Miller, organist of the First Presbyterian Church of Warren, was heard in a recital at St. Francis' Auditorium, Santa Fe, N. Mex., July 5 and played a program made up of the following compositions: Sonata No. 3, Mendelssohn; Prelude to Act 1 and Introduction to Act 3, "Lohengrin," Wagner; Largo, "New World" Symphony, Dvorak; "Come, Sweet Death," Bach; Largo, Handel; Finale, Second Symphony, Widor.

Morris Watkins, New York City—In a recital at the Riverside Church Sunday afternoon, July 9, Mr. Watkins played a program consisting of the following compositions: "The Nave," from "Byzantine Sketches," Mulet; Three Little Preludes and Fugues, Bach; Chorale Prelude on the Hymn-tune "St. Flavian" and "Florantine Chimes," from "Harmonies of Florence," Bingham; Chorale Preludes, "O World, I Must Leave Thee," "Deck Thyself, O My Soul" and "My Immortal Heart Doth Yearn," Brahms; Allegro Cantabile, Adagio and Toccata from Fifth Symphony, Widor.

Harold G. Fink, New York City—Mr. Heeremans played this program in the Temple of Religion at the New York world's fair June 29: "Unto the Hills," Bingham; Prelude in Olden Style, Alfred M. Greenfield; Intermezzo (Symphony 1), Widor; Pastorale, Carl Paige Wood; Toccata in D (Dorian), Bach; Prelude and Fugue in C minor, Bach; Folk-tune, Whitlock; Three Miniatures, George Frederick McKay; Sonata, McKay; Berceuse, Vierne; "Carillon," Vierne.

On June 27 Mr. Heeremans played the A.G.O. prize-winning organ composition, Sonata, by George Frederick McKay, at New York University.

Willard Irving Nevins, New York City—Mr. Nevins, organist and choirmaster of the First Presbyterian Church and director of the Guilman Organ School, gave a recital in the Temple of Religion at the world's fair July 13. His program included: Fantasia in G minor, Bach; Chorale Prelude, "Christ Lay in Death's Bonds"; Allegro, Concerto in A minor; Prelude in B minor; Prelude and Fugue in C ("The Drum"); Chorale Prelude, "Lord, Hear the Voice of My Complaint"; Prelude and Fugue in G; Chorale Prelude, "Jesu, Joy of Man's Desiring"; "Kyrie, God the Holy Spirit"; Andante, Third Trio-Sonata, in D minor; Chorale Prelude, "Come, Redeemer of Our Race"; Toccata in D minor (Dorian); Chorale Prelude, "O God, Have Mercy"; Fugue in E flat ("St. Anne").

Alice R. Deal, Chicago—Miss Deal, who is the summer organist at the Hyde Park Baptist Church, was the recitalist at the University of Chicago July 12 and played this program in Rockefeller Memorial Chapel: Introduction and Fugue, Op. 70, Guilman; "Dreams," Seventh Sonata, Guilman; Allegro, Concerto 10, Handel; "The Primitive Organ" (Toccata for Flute), Yon; "Benedictus," Reger; Toccata and Fugue in D minor, Bach.

Russell L. Gee, Cleveland, Ohio—Mr. Gee, organist and choirmaster of the Fairmount Presbyterian Church, played the following program in a recital at the Cleveland Museum of Art Sunday afternoon, July 16: Sketch in F minor, Schumann; "Andante du Quatuor," Debussy; Prelude and Fugue in B minor, Bach. On July 9 Mr. Gee gave a Cesar Franck program at the same place, playing the "Piece Heroique," the Cantabile and the Chorale Ye.

John McIntire, M.Mus., Denton, Tex.—The music department of the North Texas State Teachers' College presented Mr. McIntire in a recital July 9 and he played this program: "Hymn of Glory," Yon; "The Primitive Organ," Yon; "Gesu Bambino," Yon; Dorian Toccata, Bach; Chorale Prelude, "Deck Thyself, My Soul," Brahms; Chorale Improvisation on "Now Thank We All Our God," Karg-Elert; "Faith, Hope and Love," Mueller; Toccata, Widor.

Frank S. Graver, Bath, Pa.—A service devoted to the music of Bach on Sunday afternoon, May 28, was the last of a series of programs presented by Mr. Graver at Christ Church this season. Mr. Graver is minister of music of the church. The junior and senior choirs sang several chorales and Mr. Graver played: Prelude

and Fugue in D minor; Prelude in G minor; Siciliano; Aria; Chorale Preludes, "O Sacred Head, Now Wounded" and "All Men Must Die"; Toccata and Fugue in D minor.

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Marshall Bidwell, Mus.D., Pittsburgh, Pa.—In his recital at Carnegie Music Hall June 17 Dr. Bidwell played a program of works of English composers and included the following compositions: Coronation March, Walton; Adagio and Allegro Vivace from Trio-Sonata in B minor, Stanley; Andante Expressivo from Sonata in G major, Elgar; "Giles Farnaby's Dream," Farnaby; "A Little Tune," Felton; "On Hearing the First Cuckoo in Spring," Delius; Fanfare and Gothic March, and "Regina Pacis," from Symphony for Organ, Weitz; Folk-tune and Scherzo, Whitlock; Carol and Musette, Vaughan Williams; Postlude, Gilbert.

Parvin Titus, Cincinnati, Ohio—In a recital under the auspices of the Cincinnati Institute of Fine Arts in Christ Church June 19 Mr. Titus presented the following program: Prelude and Solo for Tierce, Nazard or Cromorne, Jacques Boyen (1650-1706); Prelude, Fugue and Chaconne in C, Buxtehude; Chorale Preludes, "From Heaven High to Earth I Come" and "Our Father, Who Art in Heaven," Pachelbel; "Passacaglia et Thema Fugatum," Bach; Fugue in A flat minor, Brahms; "Ruhig Bewegt," Sonata 2, Hindemith; "Scena," Three Gothic Sketches, John Haussmann; "O God in Heaven, Look Down on Me," R. Cochane Penick; "Nativite" and "Resurrection," "Symphonie Passionis," Dupré.

Trevor M. Rea, M.Mus., Hoosick, N. Y.—Mr. Rea of the Hoosac School has been giving fifteen-minute recitals at union services held in the First Methodist Church of North Adams, Mass., during the summer. Among his offerings have been the following:

July 2—"Now Comes the Gentiles' Saviour," Bach; Intermezzo, Verrees; "Piece Heroique," Franck.

July 9—"Suite Gothique," Boellmann; "Invocation," Karg-Elert.

July 16—Chorale in E major, Franck:

"O How Blessed, Faithful Spirits, Are Ye," Brahms.

Rowland W. Dunham, F.A.G.O., Boulder, Colo.—Mr. Dunham, dean of the college of music at the University of Colorado, has played the following programs in July on the large Austin organ in the Macky Auditorium as a part of the summer quarter series:

July 19—First Sonata, Borowski; "Jesus, Joy of Man's Desiring," Bach; Sarabande, Jennings; "The Reed-Grown Waters," Karg-Elert; Waltzes, Schubert; "May Night," Palmgren; "The Primitive Organ," Yon; "Grand Choeur" in D, Guilman.

July 26—Prelude and Fugue in C major, Bach; "Calme du Soir," Quer; Gavotta, Martin; Cantilena, Foote; "Marche Funèbre et Chant Seraphique," Guilman; Spring Song, Hollins; Adagio

and from Sonata, Hilti; Gothic Suite, Boellmann.

July 30—Fantasie in A, Franck; "Wir glauben All' an einen Gott," Bach; "Noel," Mulet; "Song of May," Jongen; "Grand Chorale Dialogue," Gigout.

Everett J. Hilti, Boulder, Colo.—Mr. Hilti played the following programs in recitals in July at the Macky Auditorium, University of Colorado, as part of the summer recital series:

July 5—Fantasia, Bubeck; Aria, Handel; "Song of the Volga Boatmen," Traditional; "Dance of the Elves," Grieg; "To the Evening Star," Wagner; "The Nightingale and the Rose," Saint-Saens; Miniature Suite, Rogers; Cantilene, Pierne; "Oriental," Cui; "Night," Jenkins; "Dawn," Jenkins.

July 9—Toccata and Adagio in C, Bach; Andante, Stamitz; "Dreams" (Seventh Sonata), Guilman; "Rosace" and "Tu Es Petre" (Byzantine Sketches), Mulet.

W. Judson Rand, Jr., Great Barrington, Mass.—In a recital at the First Church, Congregational, June 28 Mr. Rand presented a program consisting of the following compositions: Partita, "Jesu, meine Freude," Walther; Chorale Preludes, "Ach Gott, von Himmel sieh darein," Hanff; "Auf meinen lieben Gott," Hanff; "Allein zu Dir, Herr Jesu Christ," Pachelbel; "Le Coucou," D'Aquin; Concerto I in G major, Vivaldi-Bach; Concerto 5, Handel; "Arabesque" and "Epithalamie," Vierne; Toccata, "O Filii et Filiae," Farnam; "Legend of the Mountain," Karg-Elert; "Divertissement" and "Carillon," Vierne.

Homer Whitford, F.A.G.O., Cambridge, Mass.—Mr. Whitford gave a recital on the Kotzschmar memorial organ in the city hall auditorium at Portland, Me., July 20. His offerings consisted of the following: Allegro in D major, Handel; Larghetto, from Concerto, Vivaldi; Pastorale, Scarlatti; Fantasia in G minor, Bach; Chorale Preludes, "Stracathro" (Scotch), Noble, and "Sleepers, Awake, a Voice Is Calling," Martin; "Song of May," Jongen; "Ronde Francaise," Boellmann; "Carillon," Jenkins.

Elmer L. Mathias, New Philadelphia, Ohio—Mr. Mathias, organist of the First Presbyterian Church of New Philadelphia, in a recital preceding the wedding of Charlotte Deane Sharpe and Edward Wheeler, son of Senator Wheeler, played the following numbers: "O, the Lifting Springtime," Stebbins; "When Thou Art Near," Bach; "The Little Shepherd," Debussy; "Swiss Echo Song," Eckert-Mathias; "Midsummer Caprice," Johnson; "Night," Jenkins.

For the wedding of Miss Frances Cody, daughter of the Rev. E. Frank Cody, pastor of the First Presbyterian Church, to John Jenkins, Mr. Mathias played: Chorale from "Suite Gothique," Boellmann; Andante Cantabile from Fifth Symphony, Widor; "My Heart at Thy Sweet Voice," Saint-Saens; "The Nightingale and the Rose," Saint-Saens; "In Summer," Stebbins.

At Emmanuel Lutheran Church, New Philadelphia, for the wedding of Miss Jayne Lafferty and Dale Jones, Mr. Mathias played: "Now Sleeps the Crimson Petal," Quilter-Mathias; Melody, Dawes; Spring Song, Hollins; Air from "Water Music," Handel; Andante Pastorale, Galbraith.

Charles F. Schirrmann, Portsmouth, Ohio—Mr. Schirrmann, organist of the Second Presbyterian Church of Portsmouth, will play the following German program at the Temple of Religion, New York world's fair, at 4:30 p. m. Aug. 17: Pastoral Sonata, Op. 80, Rheinberger; "Lo, a Rose Bursts Forth," Brahms; "Benedictus," Reger; Cantilene, Renner; Toccata and Fugue in D minor, Bach; "The Legend of the Mountain," Karg-Elert; Prelude and Fugue on "B-A-C-H," Liszt.

Arthur C. Becker, A.A.G.O., Chicago—In a recital at St. Vincent de Paul Church on the afternoon of July 7 Dr. Becker played the following compositions: "Piece Heroique," Franck; Four Antiphons on the "Ave Maria Stella," Dupré; "Angelus," Liszt; "Noel" and "Rosace" (Byzantine Sketches), Mulet; Prelude and Fugue in F minor, Bach; "Jagged Peaks in the Starlight," Clokey; Toccata from Fifth Symphony, Widor.

John Rodgers, Dallas, Tex.—Mr. Rodgers, a pupil of Miss Dora Poteet and voted by the faculty of Southern Methodist University as the outstanding senior in the school of music, played the following program in a recital at McFarlin Auditorium May 9: Chorale Preludes, "Sleepers, Awake!" and "God Be Merciful to Me," Bach; Fantasia and Fugue in G minor, Bach; Chorale in B minor, Franck; "Ave Maris Stella" Finale, Dupré; "Mist," Gaul; Scherzo (Symphony 2), Vierne; Toccata, Reger.

Harold L. Turner, Missoula, Mont.—A large audience was drawn to the First Christian Church at Shelbyville, Ill., Sunday afternoon, June 18, in spite of the hot weather, to hear Mr. Turner play the following program: Toccata and Fugue in D minor, Bach; "I Call to Thee, Lord Jesus Christ," Bach; Allegro Vivace and Air, from "Water Music," Handel; "Will-o'-the-Wisp," Nevin; "In Summer," Stebbins; "My Soul Breaks Forth in Song" (Chorale Prelude), Joseph H. Greener; Sonata in G minor, Greener; Andante Cantabile, Widor; "Dawn," Jenkins.

William H. Getting, Pittsburgh, Pa.—In a recital at the Pittsburgh Musical Institute July 12 Mr. Getting of the faculty presented this program: Concerto No. 4 in C major (first movement), Bach; Pastorale from Eighth "Concerto Grosso," Corelli-Germani; "Apparition de l'Eglise Eternelle," Messiaen; Scherzo, Op. 2, Durufle; Fifth Symphony (complete), Widor.

New Music for Choirs; Guild Prize Anthem by Nagle Is Praised

By HAROLD W. THOMPSON, Ph.D., Litt.D.

At one of the recent conventions of the Guild H. W. Gray spoke sadly of prize anthems from the point of view of the publisher. It seems very likely that he will perk up this year when he sees the record of sales for William S. Nagle's "Who Are These Like Stars Appearing?" Under the auspices of the Guild Mr. Gray has awarded a prize for a work which is so inevitably right and at the same time so easily performed that it should be a best seller and will have to be considered when you try to decide which was the best anthem of the year. The old device of writing a strophic, carol-like anthem alternating between minor and major has seldom been used to equal effect. It has another virtue to the ear—it lets the organ be silent from time to time and then enter effectively. All the composer's experience in writing carols has aided him in the composition of this useful number. It will be particularly enjoyed at the feasts of martyrs and saints, but the "alleluias" indicate that it will also be suggested for Easter next year.

Another of Professor Lundquist's manly unaccompanied works is "Ye Lands to the Lord" (Hall & McCreary). The music runs to nine pages, all in four parts, and will be appropriate for services of thanksgiving or for general praise in any service.

New Anthem by Mark Andrews

There are two anthems published by the Galaxy Music Corporation which I neglected to review because I was overlooked when copies were sent out for appraisal. One of them is Mark Andrews' melodic accompanied work in fourteen pages, "To Whom Then Will Ye Liken God?" (1931). It was bold to attempt a text which had been so well set by Parker in one of his best anthems (Gray), but the attempt was successful. There are solos for bass and alto (or baritone) and toward the close you have one of the low solo voices singing against the chorus. The last five pages ("God Is a Spirit") are so effective that they might well be published as a separate anthem.

The other Galaxy number is George Mead's "The Lord by Wisdom Hath Founded the Earth" (1935). It opens with men's voices, has a soprano solo, works up very well and has a beautiful dying fall at the close. The noble text from the book of Proverbs makes this especially appropriate for college and university choirs. The writing is unhexneyed and masculine. This is twelve pages in length.

Lutheran Book of Introits

The Lutherans have been so fortunate as to get a book of "Introits" (Gray) with music edited by Miles I'A. Martin, who strikes twelve practically always. (You remember that he had the first admirable setting of the new canticle "Benedictus es, Domine," and he has been giving us other admirable things at rather long intervals.)

Introits are said to date back to the fifth century. The present set is arranged after the pattern of the Sarum use, for different seasons—Advent, Christmas, Septuagesima to Good Friday, Easter and Trinity-tide. Each opens with a short antiphon, is answered by a sentence from a Psalm, then has the Gloria Patri, and ends with the repeated antiphon. Originally this little number marked the entrance of the pastor or priest into the sanctuary; now a day's in Protestant churches it is often a short anthem. I make this brief explanation because people have written me to ask what I meant when I recommended certain little works as antiphons. In the well-known set by Dickinson the pastor and choir of many a Protestant church have been using antiphons for many years. It is interesting to find our Lutheran brethren, who have the glorious heritage of the chorales, exploring the Gregorian music that is still older. I believe that this is the best set since Dickinson's.

Harvey Gaul's jubilant spirit inspires a fine, crashing "Jubilate in B minor" (Galaxy), which he copyrighted nine

years ago and later assigned to Galaxy. It is easy and very effective. In one place there is a short *obbligato* for high voice. You can let the organ all out. Great fun!

Various New Anthems

Garth Edmundson has a setting of the "Benedictus es, Domine" in G (Gray)—one of the best settings, partly because he has realized the antiphonal effects imminent in the text, partly because he is getting more and more accomplished all the time, and partly because he achieves his end with simple means. Any sort of choir can sing it, any congregation can enjoy it, and it is good music. What more can I say?

Healey Willan composed a festival Te Deum with antiphons for the coronation of George VI. and Queen Elizabeth, the only work for that event which can compare with the magnificent festival Te Deum by Vaughan Williams actually sung at the Abbey. The Frederick Harris Company of Oakville, Ont., is the publisher. It would be a simple matter to omit the three opening pages of antiphons, leaving about thirty pages of stirring and jubilant music as even Willan has ever composed. I do not know whether orchestral parts are available, but they should be.

The Te Deum was published in 1938, but just reached me. Canadian readers will be interested to know that Dr. Willan also composed a setting of two pages of the responsory "Domine, Salvum Fac" (Harris), beginning "O Lord, save Thy servant George, our king and governor." I don't know whether it is canonical to use it at other occasions than a coronation, but someone will instruct me.

There is an easy "Parish Eucharist" by Drummond Wolff (Novello), to be sung in unison, reverent and healthy music, not too antiquarian, but in the roast-beef key-of-D-and-a-little-Gregorian style that the English love and on which they thrive.

Novello also publishes a wedding hymn by Harold Darke that is really music, "May the Grace of Christ." It is printed on a single little sheet. If Dr. Darke can write as good hymns as this he should be at work on more.

Horace Alden Miller has an issue of a rather modern "Call to Worship," plus five "Modern Amens," published by the Cornell Music Company of Altadena, Cal.

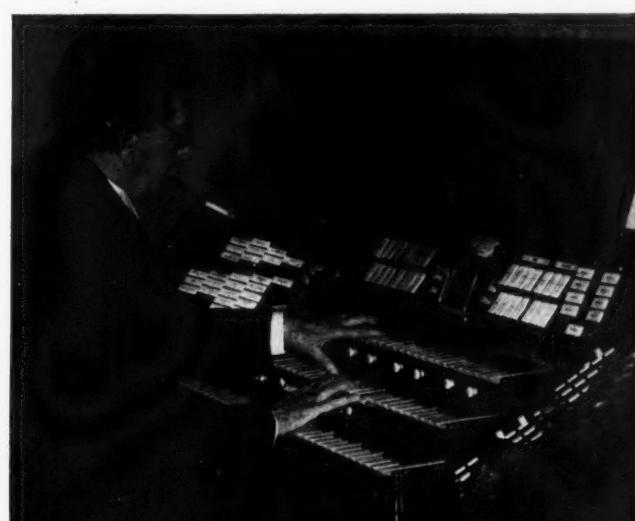
Bach Edition by Dupré

Two Bach numbers for organ must be mentioned. The great Dupré edition of the works for organ has reached a fourth volume, containing the six sonatas for clavecin and pedals composed for the education of Master Friedemann Bach. It is a pity that M. Dupré does not have a long introductory essay about the contents of each separate volume, but the editing is so carefully done that we dispense with that, however regrettably. Mr. Gray is importing the Bornemann edition from Paris. Certainly those who love trios will want this volume.

Harry Wall has a set of three little Bach pieces (Novello), including the aria "Bist Du bei mir," a Sarabande from the Fifth Partita, and a Passepied from the Fifth Partita. They are all graceful and charming.

New Edition of Important Work

The most important book of the season seems to me the new third edition, revised and enlarged, of Dr. Douglas Stanley's "The Science of Voice" (Carl Fischer), with three appendices outlining the developments of the last decade. In one appendix Stanley S. A. Watkins explains the voder, a wonderful apparatus designed by the Bell laboratories and now being exhibited at the New York and San Francisco fairs. The critter actually "synthesizes" speech and singing; in other words, it talks and sings. This may seem like a freak show, but there are chapters that will be of great value to any musi-



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cian; in fact, Mrs. Alma Stanley has added a whole section on "Interpretation and Musicianship." It is a fascinating book, from cover to cover, partly because it wipes out so many of the fallacious ideas that many of us were taught about vocal production. I am afraid that many teachers of singing will hate Dr. Stanley. His position among scientists assures him of a respectful hearing from all musicians.

NEWS FROM LOS ANGELES; DIOCESAN COMMISSION MEETS

Los Angeles, Cal., July 14.—The third annual conference of the commission on church music of the diocese of Los Angeles was held at St. Paul's Cathedral June 24, with the Rev. Charles T. Murphy, A.A.G.O., as chairman. The commission is doing valiant work of which the annual conference is a part. Dudley Warner Fitch and William Ripley Dorr were especially interesting in rehearsing model musical services, using the members present as a choir. B. Ernest Ballard delivered a talk on the lending library.

Congratulations to Irene Robertson on passing the associate examination of the American Guild of Organists and on receiving the degree of master of music from the University of Southern California. I have been told that the thesis on which this degree was awarded was one of the finest ever presented at the university. Miss Robertson is spending the summer in northern California and will resume her post as organist of the First Methodist Church and as teacher of organ and theory at the Polytechnic High School in September.

JOSEPH W.

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Glimpses of Church Music Amid Scenery on a Visit to Britain

By G. DARLINGTON RICHARDS, F.A.G.O.
[Continued from July issue.]

A nine hours' journey by bus and train brought us to Chester, another of Britain's walled cities. Although eight miles from the border, it is known as the metropolis of North Wales. It might almost be called a seaport, for while it is situated many miles inland, the city lies at the mouth of the River Dee, which there empties into a broad, parallel channel connecting with St. George's Channel. The walls surrounding Chester are kept in excellent condition and constitute one of the attractions of the city. A walk atop of them brought us to the small lookout tower from which Charles I. viewed the defeat of his army at Rowton, shortly before he was made prisoner. Another interesting feature of this old city is a series of little shopping streets, up one flight from the street level. They are really galleries running through the second stories of buildings and were planned originally in the belief that they could be more easily protected during a siege or riots than shops on the ground level. They are known as "the rows." In the cathedral are hung many battle flags, among those in the south transept being some which went to Bunker Hill.

A motor trip through the Snowden country revealed scenery of grandeur and ruggedness, the mountains, except on their lowest slopes, being devoid of trees. The cloud-capped summit of Mount Snowden was invisible during the entire trip, and we did not attempt the ascent by the funicular. The ride through Llanberis Pass partly compensated for this disappointment, for its quiet dignity and the thrills of its crooked road make it comparable to Big Thompson Canon and St. Vrain in our own Rockies. Even on this cloudy day the varying greens and grays of the mountainsides, with the purples of the slate quarries, made the pass a colorful place. Carnarvon and Conway Castles were seen on the return trip. The former is kept in good repair and is maintained chiefly as a showplace, but Conway is a ruin, although quite a perfect one—that is, every room is there, lacking only the floors and roofs. North Wales gives ample evidence that it is still suffering from economic depression. England looked prosperous, but in Flintshire there was poverty aplenty.

We were in Liverpool on St. James' Day and attended a service commemorative of the turning over to the ecclesiastical authorities of as much of the cathedral fabric as had been completed. The lord mayor and lady mayoress were present with their retinue, and the lord bishop preached the sermon. The litany, the preparation, music by Tye, Festival Te Deum by Holst, and the "Cathedral Builders' Hymn," also by Holst, were sung by the choir of sixteen boys and six men. The organ accompaniments played by Dr. Reginald Goss Custard were in exceeding good taste and his solo playing was the quintessence of artistry. Only the choir, crossing and transepts are finished, but these afford a foretaste of that which the cathedral will be when completed—a monument of beauty in keeping with the progress of the age.

The Lakeland district attracted us next, and while realizing that I run the risk of being accused of too often writing in superlatives, it must be stated that I have never seen a region where hills, lakes and meadows combine to produce beautiful scenery as they do in Cumberlandshire. Brilliant sunshine prevailed throughout our stay in this section. There are twelve large lakes and several smaller ones, many of which are mentioned in the writings of Wordsworth, who spent his entire life among them, and in those of Southey. As in Wales, there are few trees on the mountainsides; instead, the hills are well covered with a short grass which provides excellent grazing for the sheep, which are to be seen everywhere.

The cost of foodstuffs is high, but otherwise living in Cumberland is inexpensive. I had a haircut and shave which cost me 18 cents. The shop would not rank with one of New York's tonsorial palaces, but it was clean and the barber

knew his business. Moreover, tipping is not allowed. Mrs. Richards paid \$2 for a "permanent." Two of her aunts occupy an eight-room house having modern improvements, which is set in the midst of a two-acre garden and from which a view that is not surpassed even in lovely Lakeland is to be had, and the monthly rental is only \$6. Of course, wages are correspondingly low.

Cockermouth Castle is largely in ruins, having figured in the border wars with Scotland, as well as the civil conflicts, but the lord of the manor occupies the livable portion. Lakeland's metropolis is Keswick, an interesting old town, beautifully situated in the northern part of the district, its chief industries being the manufacture of lead-pencils of all sizes and caring for tourists. The nearest cathedral is at Carlisle, twenty-nine miles distant, and very near the Scottish border. Its architecture is Norman, and it consists of choir, crossing, transepts and a small side chapel. Cromwell's men shot away the nave, which has never been rebuilt.

With our cousins we motored through the west and east ridings of Yorkshire, as the geographical divisions of that duchy are known, and eventually reached the walled city of York. The entrances to the city are called "bars," while the term "gate" signifies a street. Thus there are the battlemented archways of Bootham, Micklegate and Monk Bars, the entrances to the ancient city, which were always strongly guarded in the old days. Together with the buttressed walls connecting them, they impart a military aspect to the city which is highly picturesque. But none the less, so are the narrow streets with their old timber and plaster dwellings, whose overhanging stories and high-peaked red-tiled gabled roofs are the delight of artists. Here are Ploamgate, Baggergate and Briggate, streets which are centuries old, and the newer thoroughfares, Stonegate, Fossgate and Davygate, which, however, were in use long before our continent was discovered. But the outstanding reminder of York's very earliest streets is The Shambles. The uppermost of its overhanging floors all but shut out a view of the sky and it is easy for the occupants of the houses on one side of the street to shake hands with their neighbors on the other.

The towers of the minster are visible from almost any point in the city, but the most impressive view is to be had from the plaza facing the western front. York is said to be the only English cathedral whose style of architecture is pure Norman. Some writers maintain that the minster's chief glory is its glass, and the windows we saw were indeed beautiful. Not all were in place and workmen were resetting some which had been removed during the world war to forestall their destruction by German guns. We wondered how soon they might have to be taken out again! The choir and other portions were closed to allow repairs to the woodwork made necessary by the ravages caused by termites. Many buildings, large and small, all over Great Britain, have fallen a prey to these pests.

Evening was sung in the nave by the choir of twenty boys and six men under the direction of Dr. E. H. Bairstow. It was again Friday and the service was sung *a cappella*, Dr. Bairstow conducting the evening service and the anthem from the head of the center aisle. I could not find a service list, but recognized the pointing of the psalms as being that found in the English Psalter, which I have always considered the most satisfactory for Anglican chanting. We had hoped to be in Durham for a service, but it was now August and the choir had left on its holiday; so we went on into Scotland.

The southern highlands of Dumfriesshire and Peebles are not particularly interesting, but there is one phenomenon worth seeing. A few miles north of Moffat there is a natural declivity of the terrain, some eight or ten miles in length, three miles wide and 300 or more feet deep. The surface is covered with a short stubble, not a tree, shrub or rock being visible anywhere. The name bestowed upon this barren hole is "The Devil's Beef Tub." Two days were spent in Edinburgh. The Prince's Street Gardens were at their best, we were told, because of the wet weather. Although

England was experiencing a near-drought, Scotland rejoiced in its almost daily showers. Visits were made to John Knox's house, St. Giles' Cathedral, Holyrood and the castle. At night the last-named presented an very appearance. Within the precincts of the castle were several powerful projectors so tilted that their light shone only on the upper portions of the many towers of the fortification. As the castle is perched on a rock several hundred feet high, and as this rock was in total darkness, the effect was that of a fairy castle suspended in mid-air.

Within the castle confines is the most magnificent war memorial in the British Isles, or perhaps anywhere. It is a very ornate chapel containing gorgeous windows, bronzes, marbles and other memorials to all Scots engaged in the great conflict, from Lord Haig down, not forgetting horses, dogs, homing pigeons and even the "tunnelers" friends—the rats and mice. Each morning we were awakened by the skirl of the pipes as the guards marched to various parts of the city, for here, too, the changing of the guard is the occasion of considerable ceremony.

Leaving Edinburgh, and following the Firth shore for a while, steady climbing brought us to Stirling, where from the ramparts of its castle we looked out upon a marvelous panorama of the surrounding countryside, so rich in memories of Mary, Queen of Scots, Bonnie Prince Charlie, Wallace, Robert the Bruce and the MacDonald clan. After crossing the "Brig o' Allan" we were soon in "The Trossachs." Loch Katrine and Fair Ellen's Isle were indescribably beautiful in the twilight, which, in this higher latitude, is long. The "fair, white strand" at the edge of Katrine no longer exists, for the Loch is now part of Edinburgh's reservoir system, but otherwise the island and its surroundings are unchanged, and in the fading light the recalling of the episodes recorded in "The Lady of the Lake" resulted in a thrill the like of which we were not again to experience during our stay in Scotland.

On these overland tours it was our custom to procure lodgings for the night before supper time and, knowing that there was no hotel at the east end of Loch Katrine, we had arranged to stop at Dunblane, to which we now returned. There is a fine cathedral of the Church of Scotland at Dunblane, the choir of which enjoys an enviable reputation, both north and south of the border. Early on the following morning we again took to the road, heading this time for Inverness. The forenoon part of the journey was over an ever-winding road through thickly wooded hills, with here and there a rushing stream and an occasional town or village. A stop for luncheon was made at Blair Atholl, the seat of the Duke of Atholl, who recently has been more or less in the public eye by reason of the political utterances of his duchess. An hour was spent in Blair Castle, which is set in the midst of the largest forest in Great Britain. As a castle Blair is, architecturally speaking, rather uninteresting, but its many rooms contain varied collections of priceless value, chief of which is an aggregation of fire-arms which literally cover the walls of the entrance hall to a height of two stories.

After leaving the Forest of Atholl the aspect of the landscape is radically changed. It was still rolling country, but it was dune land with the heather just beginning to bloom. Human habitations were few and far between, for where the heather grows nothing else will. Restful quiet prevailed, but the following week would show much activity, for the open season for grouse was but a few days off. Inverness, the metropolis of northeastern Scotland, is divided by the Ness, as the waters of the Caledonian Canal are called at this point. The Ness flows into Moray Firth, which in turn empties into the North Sea. Inverness Castle is built on a grass-covered hill which rises from the south bank of the canal, almost in the center of the city. Directly in front of the main entrance is a heroic statue of Flora MacDonald. This is the MacDonald country and later we were to see the lonely island where many of the clan were buried following the massacre.

After spending the night here we began the next morning to follow the trail which led across the country to Clydebank. In constructing the Caledonian

Canal the government utilized a chain of locks, connecting them by a series of locks. A mile or so southwest of the city The Ness widens into a lake of deep blue water, surrounded by verdant hills, and known as Loch Ness, said to be the habitat of the famous monster. A steamer from Glasgow makes a daily excursion to Inverness and members of its crew have published a book about the monster, in which they make affidavit to having seen it. We saw the steamer, but not the monster. Some unbelievers told us we might have done so had we imbibed a sufficient quantity of the whisky to be had in these parts.

The picturesque ruins of Urquhart Castle bore mute testimony to the ferocity of the Scottish wars of the olden days, while the bristling fortifications at Forts Augustus and William offer proof that England is taking no chances of anyone's tampering with this important waterway. The trail skirted the shores of Loch Oich, Loch Loch and Loch Linnhe in succession, and after luncheon at Fort William we passed through the foothills of Ben Nevis, making a sixty-mile detour around Loch Leven to enjoy the glorious scenery of that region. Ben Nevis is the highest peak in Great Britain, and its glen indeed a beauty spot, albeit wider and more open to the sky than our American glens. At the head of Loch Leven is Kinlochleven, which boasts the largest aluminum plant in the British Isles.

We next entered the wild, rugged Glencoe district, which is controlled by the National Trust. Mountain after mountain rose in a seemingly endless chain. Cascades leaped from numerous ledges to form narrow streams in the vale, for despite its uneven surface the Valley of Glencoe is well watered, furnishing excellent pasture for the highland cattle we saw grazing there. Five hours' hard driving brought us to Ardlui, at the head of Loch Lomond, where a fine view of Ben Lomond was had, the late afternoon sky being cloudless. Easy of access, and made famous by a song known the world over, this loch is the most popular of Scotland's lakes. Overnight accommodations were not to be had at Ardlui and soon after supper the Caledonian Canal trail was regained, now following the shore of Loch Long for several miles. Helenville is the principal resort in this section and was filled with tourists. We went on a few miles farther to Dumbarton, best known in the United States as the place where one of Sir Thomas Lipton's "Shamrocks" was built. Our hotel had formerly been a manor house and was the grandest place we had seen in Scotland. We were sorry to leave this lovely spot next morning, but the nearby Erskine ferry beckoned to the opposite shore.

From Erskine the road led through densely populated areas of Port Glasgow and Greenock. Later we came to Largs, a watering place greatly in favor with the English. It was Sunday, but as we were due in Paris the following evening we did not stop to attend service. Judging from the large numbers of folk whom we met going to and coming from the churches, the people of Scotland are more church-minded than those elsewhere in the United Kingdom. Leaving the shore at Saltcoats we turned inland toward Kilmarnock and the country of Robert Burns. There is no comparison between these highlands and those of southeastern Scotland. This is the section through which the "Sweet Afton" flows, and it is one of great fertility, a land where even the hilltops are crowned with fields of waving grain. As we paused on the bridge which crosses the river, our cousin sang the song as we watched the water meander by, probably as it did in the days when Burns was inspired to write about it. On the road leading to Ayr is the famous Burns memorial, which is a community house for the people of the district.

We now entered Dumfriesshire, which is a border county. The farms here are smaller, but, as in Ayrshire, all of the territory is under cultivation and the county appears prosperous. A ride of a few miles brought us to the town of Dumfries, which was continually being laid waste in the border wars. A very short distance north of the border is Gretna Green, with its marrying blacksmiths.

[To be continued.]

ERNEST J. KOSSOW



ERNEST J. KOSSOW, Mus.B., is a young Detroit organist whose advancement has been steady and who has been a distinctly helpful member of the American Guild of Organists as secretary of the Michigan Chapter for three years. The picture shows him at the console of the Schantz organ in Grace Lutheran Church, in the suburban section of Highland Park. He is associate organist of this, his home church, and organist of the Hazel Park, Mich., Lutheran Church. He is also a member of the Luther Bund of Michigan. His hobby is indicated by his membership in the Detroit Amateur Astronomical Society. For the last six years Mr. Kossow has been playing the organ at radio station WXYZ.

Mr. Kossow was born in Detroit May 23, 1913. He began the study of the piano at the age of 8 years and after thirteen years of piano work took up the organ with Otto E. Doroh, organist of Grace Lutheran Church, Highland Park. Then he went to the Detroit Conservatory of Music, from which he was graduated in June, 1938, after majoring in organ under Dr. William G. Schenk. He has continued his work under Dr. Schenk at the Detroit Foundation School of Music since last fall.

**RAYMOND M. BEARD TAKES
JACKSONVILLE, FLA., POSITION**

Raymond Miles Beard has been appointed organist of the Springfield Presbyterian Church, Jacksonville, Fla. Mr. Beard comes from Connecticut, where his family settled 300 years ago. He has been engaged there for the last nine years as organist and teacher of organ, piano, voice and harmony. He established the department of music at the Larson Junior College in Hamden, where for several years he served as organist, choral and glee club director, and teacher of organ, voice and harmony. His training was with noted organists in Pennsylvania, New York and Michigan, including such outstanding musicians as Walter Heaton, Clement R. Gale, Warren R. Hadden, Rossetter G. Cole and Dr. Edward B. Manville. Mr. Beard has a studio in St. Augustine, where he gives instruction in voice and piano and rehearses the choral society of that city, a group of thirty voices.

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With delegates from fifty-one countries and an attendance of over 50,000 people, the Baptist World Alliance convened in Atlanta July 21 to 28. The day sessions were held in the Auditorium, with Dr. Charles A. Sheldon at the Austin organ, which has recently been reconditioned. The night sessions were at the ball park, where a Hammond was played by George Lee Hamrick. A chorus of 400 voices was directed by John Hoffmann. A special Negro choir of 2,000 voices sang spirituals. The Salvation Band of 100 members gave a sacred concert every night preceding the assembly. Atlanta is distinctly a Baptist city, with more members of this faith than all other denominations combined.

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Examinations, February, 1940.
The following pieces have been chosen as organ playing tests in the February, 1940, examinations:

Associateship.
Handel—Concerto No. 5, in F (Novello).
Samazeuilh—Prelude in E minor (Durand).

Fellowship.
Reger—Passacaglia in D minor (Peters).
Harris—Sonata in A (second movement only) (Novello).

Beethoven—Variations (Septet), arranged by W. T. Best (Novello).

The above pieces only will be accepted at these examinations. No substitution will be allowed.

For further information as to the above examinations, please apply to the registrar of examinations, F. C. Silvester, 135 College street, Toronto, Ont.

H. G. LANGLOIS, Secretary.

The following have obtained standing in the examination for associateship held in June, 1939:

Gordon D. Scott, Guelph, Ont.
Ruth Scuse, Toronto, Ont.
Helen F. Young, Winnipeg, Man.
Ernest A. Blick, Calgary, Alta.
Jean E. Crinklaw, Wilton Grove, Ont.

NOTES FROM THE CAPITAL;
PAUL CALLAWAY WELCOMED

By MABEL R. FROST

Washington, D. C., July 18.—The Washington organ fraternity is exceedingly gratified over the selection of Paul Callaway to be organist and choirmaster at the Washington Cathedral. The announcement by the Very Rev. Noble C. Powell, dean of the cathedral, stated that Mr. Callaway would take over the duties of his new office Sept. 1.

Arthur Howes, F.A.G.O., organist and choirmaster of St. John's Church, Lafayette Square, transported his entire choir of twenty-eight men and boys to the New York world's fair June 26, to give a concert of polyphonic music in the Temple of Religion. The program was broadcast on a coast-to-coast radio network.

The third concert in a series inaugurated this summer by the Catholic University was an organ and violin program by Conrad Bernier and Elena de Sayn July 23 at the National Shrine of the Immaculate Conception. The series was

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Seventy-Five Organ Pieces for Service as Season's Offering

Last year THE DIAPASON recorded the playing of a series of transcriptions for the organ by Homer Emerson Williams, A.A.G.O., at the Presbyterian Church in Rye, N. Y., a prominent and wealthy suburb of New York City. This was followed by the performance this year of religious music written for the organ. As the choice of a representative organist for his offerings in the preludes played from Sunday to Sunday the list is interesting and to many will contain valuable suggestions. Mr. Williams' list contains seventy-five compositions by organists of various nationalities and communions, composed especially for the service of the church, each Sunday being devoted to the music of a different composer.

"These pieces have been selected for their devotional character, at the same time being typical of the genius of the composer," writes Mr. Williams. "Many fine works for the organ from the time of Bach to the present have been in the form of preludes on hymns. Several programs have been devoted to this phase of organ music."

Here is the list:

Rheinberger, Josef—Intermezzo from Sonata in A minor; "Vision"; Tempo Moderato, from Sonata in A minor.

Guilmant, Felix Alexandre—"Berceuse et Priere"; Larghetto from Second Sonata; Allegro Maestoso e con Fuoco, from Third Sonata.

Bossi, M. Enrico—Chorale; "Chant du Soir"; "Redemption."

Dubois, Theodore—"Theme Provencal Varie"; Elevation; "Hosannah!" (Chorus Magnus).

Karg-Elert, Sigfrid—"Litanei"; "Invocation"; Introduction, Partita in D minor.

Volckmar, Dr. Wilhelm—Prelude on the Chorale "A Lovely Rose Is Blooming"; Adagio in B major; Prelude on the Chorale "Praise Be unto Our Lord Jesus Christ."

Mailly, Alphonse—Meditation; "Invocation"; "Marche Solennelle."

Boellmann, Leon—Chorale and "Prayer" from "Suite Gothique"; Elevation in E flat major; "Tempo di Marcia."

Merkel, Gustav—Andante in E flat major; Idyl; Postludium in D major.

Blazy, Maurice—Allegretto in C major; Andante in C major; "Alla Marcia."

Lemaigre, Edmond—Meditation; Melody in G flat major; "Marche Solennelle."

St. George, George—"Lamento"; "Adoration"; Siciliano.

Lemmens, Jacques—"Adoration" and "Chorus of Shepherds"; Prayer in F major; Andante in E major.

Liszt, Franz—"Ora pro Nobis"; "Offer-torium"; "Hymnus."

Wesley, Samuel—Prelude in E flat major; Largo; Voluntary in C major.

Salome, Theodore—"Prayer"; Offertorio in D flat major; "Grand Choeur" in F major.

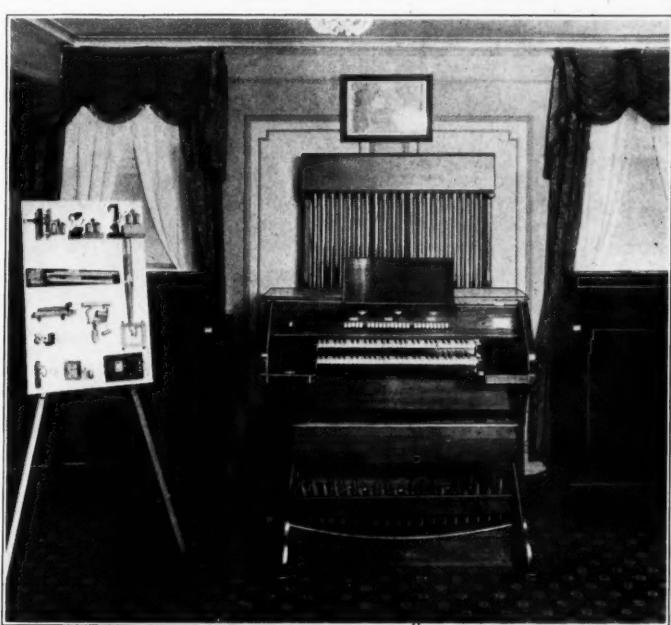
Bonvin, Ludwig—Andante Sostenuto; Prelude on "In Bethlehem Geboren"; "Momento Patetico."

Bach, Johann Sebastian—Chorale Prelude, "Praise God, All Christians"; Chorale Prelude, "Praised Art Thou, Jesus Christ"; Fantasia in G major.

Reynolds, Walter Guernsey—Offertories on Ameriman Hymn-tunes: "Bethany" ("Nearer, My God, to Thee"); "Mercy" ("Softly Now the Light of Day"); "Hamburg" ("When I Survey the Wondrous Cross").

Ravanello, Oreste—Chorales. "Stabat Mater" and "Lord, We Adore Thee";

WICKS "AMPLITONE" EXHIBIT AT A.G.O. CONVENTION



THE WICKS ORGAN COMPANY EXHIBIT at the Guild convention in Philadelphia in June proved a real attraction. A display board showing some Wicks parts, the console of the "Amplitone" and electrically operated chimes are shown in the photograph taken at the Hotel Philadelphian. The units on either side of the console are used for air conditioning and have nothing to do with the display.

This was the first public showing of the "Amplitone," which combines the organ and amplification. The pipes, chest, blower and all mechanism except the console and speaker were outside of the hotel in a truck. A chamber of special design was constructed and equipped with high fidelity pickup, which in turn was connected with a loud-speaker in the display

room of the Philadelphian.

In commenting on this instrument, C. J. Zimmermann of the Wicks Company said: "Realizing that there are certain rare circumstances in which a normal organ installation cannot be made, we became interested in experimenting with pipe amplification. The 'Amplitone' on exhibit had four basic ranks—diapason, flute, string and reed. A great dynamic range is available and the instrument is very flexible. The new instrument will in no way conflict with our building of unamplified organs. This new creation is intended to serve a restricted field."

To stimulate interest in the exhibit, an award of \$25 for the best short comment on the organ was made. It was won by Miss Gladys M. G. West of Philadelphia.

"Priere"; Prelude in C major.

Kreckel, Philip—Preludes on Hymns of the Medieval Church; "Alleluia" (Pastorale); Meditation on Gregorian Modes; "Deo Gratias."

Foot, Arthur—Nocturne; Canzonetta; "Night" (a Meditation).

Jacob, Georges—"Sunrise," from "Les Heures Bourguignonnes"; "In the Church" and "Benediction," from "Premiere Suite Religieuse."

Demarest, Clifford—Cantilene; "Sunset," from Pastoral Suite; Aria in D major.

Calver, F. Leslie—Preludes on English Hymn-tunes: "Sarum" ("For All the Saints"), "Pilgrims" ("Hark, Hark, My Soul") and "Nicaea" ("Holy, Holy, Holy, Holy").

BACH PROGRAM BY UNIVERSITY OF CHICAGO FORCES AUG. 16

The University of Chicago choir and the university orchestra will be heard in a program of choruses and accompanied chorales from the Bach cantatas at 7 p. m. Wednesday, Aug. 16, in the Rockefeller Memorial Chapel. Two choruses from the Christmas oratorio—"Ah, Dearest Jesus" and "With All Thy Hosts"; the Sonatina for strings and two flutes from the cantata "God's Time Is Best"; "With Praises unto God," from the cantata "Praised Be the Lord, My God"; the opening chorus from "Thou Guide of Israel" and the unison chorale with strings from "Wachet auf" will constitute the program.

A performance of the Verdi "Requiem" will be given by the augmented choir of the First Church, Congregational, Great Barrington, Mass., Wednesday evening, Aug. 2, at 8:30. The work will be conducted by Henry Wigeland, minister of music, who will also accompany at the organ. The organ is the historic four-manual Roosevelt built in 1883, with a new console and modern action installed two years ago. The Requiem will be given the week of the opening of the Berkshire Symphonic Festival season with the Boston Symphony Orchestra.

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Father Finn's Work in Thirty-fifth Year; Story of His Career

[Thirty-five years of devotion to training the voices of boys for worship in music are being rounded out by Father William J. Finn of New York, eminent authority on boy choir methods. Interesting light on the personality and career of this noted priest-musician are contained in an article published in the New York Times apropos of the anniversary. The article, from the pen of Julietta B. Kahn, is herewith reproduced.]

He wanted to be a choir boy, but an eminent throat specialist in his native Boston told him he would never sing a note. At 23 he was sent to Chicago to form a choir, but he found he had to make sopranos out of street urchins. He has been acclaimed as master of the choral art, but often he barely has funds enough to pay carfare for the Paulist Choristers' trips to the broadcasting studio.

So runs the story of William J. Finn in this anniversary year, the thirty-fifth of his labors as priest-musician, breaker of tradition, devout believer in music for "the glory of God and the edification of the faithful."

Maybe it's the Irish in him that keeps him fighting. All through his life he has been battling, with that insistent pressure for money running like a warning thread through the loom of his musical life—not for himself, but so that he might follow the edict of Pope Pius X., that lover of good music whose *Motu Proprio* set church music free to become part of the solemn liturgy.

It began when at 23, fresh from the Catholic University at Washington, he was sent to old St. Mary's in Chicago to form a choir. But instead of a choir room he found a dusty, heatless, lightless basement and a decrepit piano without pitch, keys, strings. And instead of a choir he found critics who were skeptical when he refused to use female voices for the difficult soprano parts. So he pulled his sopranos in off the streets and set his men to copying Palestrina masses through ten doure years, at the beginning with only the floor as his table.

Now it is against the din of the city streets that he battles from his study, close to the waterfront on West Fifty-ninth street, where for twenty years the Paulist Choristers have been an ornament of the Church of St. Paul the Apostle. He's still "pulling them off the streets," those little boy sopranos with voices like wonderful silver flutes. Every year a hundred or more, with faces like Raphael's angels, apply for the privilege of being one of Father Finn's "boys."

"Some of them like to sing on the radio when we're invited as guest artists on Kate Smith's hour," he says dryly, "and some just like to sing."

And when a particularly raucous shout pierces his study windows, he says gloomily: "When they yell they can kill in five minutes what we try to produce in purity of tone during an hour." Then, with his eyes flashing and the boyish smile, which belies his fifty-eight years, he says: "This year I've got 'em fixed! I've found a camp at Port Jefferson and my boys are going there all through July and August, and I'm going to rehearse with them every single day!" And he beams as though he had been given that choir school which is still his dream.

This year, for the first time, New Yorkers (thanks to the world's fair) will have a chance to hear the Paulist Choristers all through the summer when they sing at high mass on Sundays in the Church of St. Paul.

"A man must develop something else besides musical talent if he is to have anything to express," he says. So you will find him wandering about the amusement area at the fair on one of his rare off-nights; or if you catch him in his study he will talk interestingly, sympathetically, on everything from stained-glass and sunsets to railway stations and the acoustics of broadcasting stations.

The climax to his summer and a fitting high point of his long career is the publication of the first volume of a monumental work, "The Art of Choral Music," which has been more than thirty-five years in the making. Those who have had the privilege of attending his sum-

FATHER FINN CONDUCTING HIS PAULIST CHORISTERS



mer lectures on choral art have eagerly awaited this textbook, which one critic has called "a stimulating chapter in the renaissance of choral music by a master who has done more than anyone else in the twentieth century to bring it to perfection." In previous years they have come from all parts of the country, and from Europe, too, as they will undoubtedly again this year, to learn his secret of the Spanish, or counter-tenor, which he was the first to re-create in this country.

He "raises them by hand," he says jokingly, and actually he has perfected a technique by which a boy is carefully nursed through that period of changing voice so that he need not stop singing at all, but develops gradually that beautiful alto line for which Father Finn is justly famous.

Three of his "boys" have been with him for twenty years, two of them coming from Chicago with him—Hallet Dolan, now a bond analyst, and James Duffy, credit man, the mainstays of his men's choir. The third disciple, Edward Slattery, his assistant and organist, came to him at the age of 9, one of the youngest boys to participate in the old Libby Castle regime. Some of his boys, like Father Eugene O'Malley, who inherited his mantle when he left Chicago, are musicians in their own right.

"We could produce more of them," he says sadly, "if we still had that choir school." It nearly broke his heart when, in 1923, he had to give up the struggle.

For a while he retired, but at 43 he began again, recruiting his boys from the metropolitan area this time, some of them from parishes so poor that even yet he must pay their carfare for those four-times-a-week winter rehearsals.

If you ask him what the high point of his thirty-five-year career has been he will probably tell you it was the triumphal tour in Europe in 1912, when out of that raw, untutored Chicago choir he had fashioned an instrument which took first prize at the international competition in Paris and won for him not only the coveted Palmes Académiques of the French Academy, but the title of Magister Cantorum from the hands of Pope Pius at the private concert in the Vatican, where His Holiness exclaimed: "These are not boys but angelic hosts!"

If you listen to Father Finn, the Paulist Choristers have just begun, in this, their thirty-fifth year. Why not? He is only 58, the second volume of his gigantic piece of research is not yet out, and the life of a choir boy is only about four years. Aren't there new boys to be trained every year? And how about that choir school that's just round the corner?

Swarthout's Choir Closes Season.
The University of Kansas Westminster A Cappella Choir, under the direction of Dean D. M. Swarthout, closed its work of the year by singing at the out-of-

doors baccalaureate service of the university in the stadium. During the school year the choir has appeared frequently on university vespers, traveled to Kansas City to participate in two performances of Beethoven's Ninth Symphony with the Kansas City Philharmonic Orchestra under Karl Krueger, presented Dubois' "The Seven Last Words of Christ" before a capacity audience on Palm Sunday at the First Presbyterian Church in Lawrence, where every Sunday during the year the choir has provided the music for the morning service, and presented a full *a cappella* concert program at Topeka, Kansas City and Haskell Institute, Lawrence, as well as having part in the annual Mid-Western music festival held in May at the university.

Give Program for Piano and Organ.
Henry Wigeland, organist and choirmaster of the First Church, Congregational, Great Barrington, Mass., and Carl Relyea, organist and choirmaster at the Morrow Memorial Church, Maplewood, N. J., gave a program of piano and organ music in the music room of Brookside, the estate of Miss Gertrude D. Walker, July 18. The program was as follows: Concerto 3 for Organ, Handel; "Kamennoi Ostrow," Rubinstein; Chorale in A minor, Franck; "Jesus, Joy of Man's Desiring," Bach; Symphonic Piece, "Dialogue," "Romance" and Fugue, Clokey.

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**LARGE CHIME INSTALLATION
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A chime installation of unusual scope is to be made in the large First Methodist Church of Los Angeles under the supervision of Captain R. H. Ranger, the inventive genius who is at the head of Rangertone, Inc., of Newark, N. J., and whose work is well known to organists. It is planned to have the entire work completed in September, when Dr. Roy L. Smith returns to his pulpit after nearly a year's absence caused by an automobile accident. The project is the fruition of eight years' work on the part of the associate pastor, Dr. Alfred J. Hughes, and the installation is the gift of Mr. and Mrs. C. H. Martindale, members of the church.

Two rooms have been set aside outside the balcony of the auditorium. A set of twenty-five chimes and a forty-nine-note vibraphone are to be set up in the room, treated as a broadcast studio. This room will also be used as a broadcast studio for groups of the large choir. The church broadcasts one hour every Sunday morning over the Columbia station, starting in September. The second room is to be set up as the control room, and will be under the direction of Donald M. Gardner, who has handled the broadcasts and sound reinforcement in the church for years. A small window will make it possible to observe the service in the auditorium. A larger window will coordinate the studio and control room. Four powerful tone projectors will be mounted in the church tower and the chimes will be heard for half a mile in the busy downtown streets. Time clock facilities will strike the hours and quarters throughout the day and three times daily hymns will ring out with the aid of the automatic player. Electric transcription equipment is also included to play chime records.

The chimes will also be played from the organ console, presided over by Miss Irene Robertson. The bells may be connected to play only in the auditorium with the amplified power controlled directly from one of the expression shoes. This makes possible their use from the lightest to heaviest organ passages.

Microphones are also provided for the pulpit, the choir and the organ, all under regulation in the control room, specifically for the station broadcasts and reinforcement in the auditorium.

At historic Trinity, the cathedral church of the Episcopal diocese of Newark, N. J., the latest "towertone" is to be installed by Rangertone. It is the gift of Henry Young, people's warden of the church. The Very Rev. Arthur H. Dumper is dean of the cathedral and Alfred L. Faux is organist. To be sure of the effectiveness of such an installation, a trial set-up was made the last week of June. The cathedral is in the park at the center of the city, on Broad street. It dates back to Revolutionary times.

Miss Sackett at Youngstown, Ohio.

Miss Edith Elgar Sackett conducted a course in junior choir methods at Westminster Presbyterian Church, Youngstown, Ohio, June 26 to 30. This is the first time such an opportunity has been presented to the organists and directors in the vicinity and it was enthusiastically received. Twenty were enrolled in the school from Youngstown, Sharon, New Castle and Alliance. Novices in junior choir work especially found the lectures on organization and tone work and materials most beneficial.

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RECITALS A SPECIALTY

**San Francisco News;
Annual Guild Meeting;
Jamison Home Builder**

By WILLIAM W. CARRUTH

San Francisco, Cal., July 15.—The annual dinner and meeting of the Northern California Chapter of the Guild was held May 23 at the Women's City Club of San Francisco. The guest of the evening was Giulia Silva, who spoke on the function of organ music in the church service. Harold Mueller, who has served the chapter so faithfully for the last three years, was presented with Albert Schweitzer's "Out of My Life and Thought" by the executive committee as a token of esteem and appreciation. J. Sidney Lewis, organist and chairmaster of Grace Cathedral, was unanimously elected dean to succeed Mr. Mueller.

The annual Guild picnic was held June 6 beside the outdoor fireplace at the Carruth home and was attended by about forty members and their friends.

Henry Hallstrom, A.A.G.O., a Californian who is now organist and choirmaster of St. John's Episcopal Church, Lynchburg, Va., and a faculty member of Randolph-Macon College, recently motored across the continent with Mrs. Hallstrom to spend his vacation with his parents in San Francisco.

J. B. Jamison, Pacific coast representative of the Austin Organ Company, has just put his experience and skill as a designer and builder of organs to good use. Having acquired a five-acre ranch in the beautiful Los Gatos hills, Mr. and Mrs. J. B. J. were faced with the problem of remodeling a dilapidated and poorly-arranged farm house. The results of their efforts constitute an artistic achievement of which they may well be proud. Now Mr. Jamison, in addition to his profession as an organ builder, can qualify as an expert carpenter, painter, plasterer, concrete and tile man, as well as both a garden maker and gentleman farmer.

The San Francisco Conservatory of Music has arranged three Bach programs to be given by Harold Mueller, F.A.G.O., now a member of the faculty. The program of July 16 was as follows: Fugue in G minor; Pastorale in F; Allegro in E flat, from Sonata 1; Chorale Preludes, "Lord, Hear the Voice of My Complaint," "If Thou but Suffer God to Guide Thee," "In Thee Is Gladness" and "Hark! A Voice Saith, All Are Mortal"; Toccata and Fugue in D minor. On July 23 Mr. Mueller played: Prelude in G major; Trio in D minor; Prelude and Fugue in A minor; Chorale Preludes, "In

**PEACE HYMN BY CROMWEED
WINS HIGH COMMENDATION**

In an effort to assist in stimulating a national and international psychology for peace, Mills Music, Inc., recently published a "World Peace Hymn," a dramatic, militant work of Frederick Cromweed, young composer of New York City. Mr. Cromweed, who wrote his own lyrics, had conceived the idea in 1929, but did not write the hymn until 1935, in which year he copyrighted it. Mr. Cromweed's hymn was sung over WABC and on WOR, WMCA and other stations with success. Frank LaForge used it over WOR for his chorus of twenty-five and Joe Emerson had his group sing it over the Columbia Broadcasting circuit. When the hymn was sung to organ accompaniment over WMCA, Nick Kenny, the *New York Daily Mirror* radio editor, said that it "is one of the most inspiring things ever to come out of our loudspeaker." Dr. Christopher J. McCombe expressed strong approval from his pulpit at St. Paul's and St. Andrew's, New York, when Organist Everett Tutchings and his baritone soloist presented the hymn.

The hymn is arranged for mixed or male voices in four-part harmony and is not difficult. It is suitable for children and adults and since the words are entirely non-sectarian it is appropriate for all churches and schools of all grades. Besides being published as a single, sheet-fold item, the hymn appears in a new song-book called "Boys Will Sing," which contains seventy-three numbers. The publishers are Mills, Inc., New York City.

dulci Jubilo," "Christ Lay in the Bonds of Death" and "Have Mercy Upon Me"; Toccata in F. On July 30 the program is: Prelude and Fugue in C (from the Eighth Short); Adagio in A minor; Concerto in D minor (after Vivaldi); Chorale Preludes, "So Fervently I Long for Thee" and "Rejoice Now, Christian Men"; Fantasy and Fugue in G minor.

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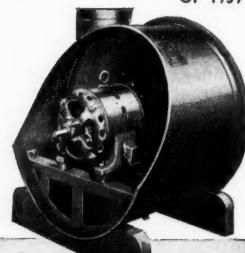
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St. Gregory Society's White List of Music for Catholic Church

By ARTHUR C. BECKER, Mus.D.

The Society of St. Gregory of America has issued the third and augmented edition of its "white list" of approved music for the Catholic Church service. The editors are to be complimented upon the thoroughness and zeal with which they attacked the tremendous task of examining and selecting music that is really worthwhile as music and at the same time expresses in its form and structure, as well as in its interpretation of the text, the qualities required in church music.

Quoting from the preface of this splendid catalogue, "the purpose of this white list is to afford the Catholic choir director a choice of compositions that he may feel safe in securing for church use by his choir. This implies that the compositions enumerated in the list have been tested and found to conform with definite principles and regulations—principles and regulations that are based on reason and contained in the positive enactments of the church, especially in the Motu Proprio of Pope Pius X."

"Sacred music, being a complementary part of the solemn liturgy * * * should consequently possess, in the highest degree, the qualities proper to the liturgy, and, precisely, sanctity and goodness of form, from which its other character of universality spontaneously springs."

"Church music must possess sanctity—and must, therefore, exclude all profanity."

"Church music must be true art—for otherwise it will be impossible for it to exercise on the minds of those who listen to it that efficacy which the church aims at obtaining in admitting into her liturgy the art of musical sounds."

"Church music is a complementary part of the solemn liturgy—not its dominating element. Its principal office is to clothe with suitable melody the liturgical text proposed for the understanding of the faithful."

The various headings consist of the following classifications: Gregorian chant, polyphonic music of the sixteenth and seventeenth centuries, masses for unison, two-part, three-part and four-part chorus, Requiem masses, Compline; an exceptionally complete list of antiphons, responsories, offertories and motets; various settings of the Proper of the Mass; hymn and choir books, collections of church music; music for Lent and Holy Week. An addition to the catalogue is a list of approved religious organ music, consisting mostly of collections, etc., the selection of the literature showing erudition and taste. A comprehensive list of texts in Gregorian chant and chant accompaniment, bibliography in relation to the liturgy, ecclesiastical music, church music reform and historical and critical essays in church music are also given. A section devoted to disapproved music and periodicals devoted to sacred music and the liturgy completes the contents.

Nations Agree on Pitch

Britain and Germany may be at odds over the issues of aggression and encirclement; Italy and France may be exercised over the future of Jibuti and Tunisia; and the Netherlands undoubtedly wonders whether it will survive a general European conflict, but late in June representatives of all five nations agreed on one thing, the *New York Times* reports. At a conference of the International Standards Association in London they agreed that the "A" to which an orchestra is tuned should be pitched at exactly 440 vibrations. If the recommendation is ratified, it will mean that at least the musicians and singers of the five nations will be in harmony with one another.

Under the new standard, visiting artists from Europe will find no trouble in adjusting themselves to American pianos, for the American "A" already is fixed to set the air waves going 440 times a second. European countries now use pitches varying from 435 to 442—a difference that only a keen ear can detect, since it is about one-fourth of the interval between A and B flat. In former days,

before phonographs and radio, the "A" varied in different cities of Europe from as low as 393 to as high as 567 vibrations, a difference of more than half an octave. Besides, secular music was often played at a sharper pitch than church music, so that at one time there was a "chamber" pitch entirely distinct from the "church" pitch.

"Quiet Zone" for the Prelude

"One of our readers asked me to write an editorial on the sad case of chattering congregations during the organ prelude," writes Walter H. Nash of Washington, D. C., in his paper, *The Inchoirer*. "I don't wish to become the geographical center of a cyclone of elderly eggs and a tornado of verbal tomatoes, but something really ought to be done about it. However, on questions of this kind, after due reflection, I always come back to the same decision—so long as the congregation is paying the bill they are going to chatter and the organist cannot do a thing about it. If you have some personal friends who would enjoy hearing the music, why not rope off a section of the church and put up big placards 'QUIET ZONE'? That ought to teach 'em."

Arthur C. Becker with Orchestra.

Arthur C. Becker, Mus.D., dean of the school of music of De Paul University and organist of St. Vincent's Catholic Church, Chicago, played the Guilmant Symphony in D minor as guest soloist with the Chicago Philharmonic Orchestra under the direction of Richard Czernowky July 21 in Grant Park. An electronic organ was used for the first time in these outdoor concerts. The critics gave high praise to Mr. Becker's work and reported the appreciation shown by the audience for the performance.

Are you moving this summer? If so, be sure to notify the office of THE DIAPASON of your change of address in ample time. Otherwise you may fail to receive your copy of the magazine.

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“I especially appreciate the additions to the organ which you made. The Unit Dulciana on the Choir is very delightful; the Unda Maris is excellent; and the two-rank Muted Viol in the Echo is a very lovely quality. The action is very fast and all the mechanical equipment of the organ is entirely satisfactory in its operation. We all feel very pleased with the work which you and Mr. Craft have done.”



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